Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America

Part I: Columbia University, Rare Book and Manuscript Library

Nadezhda Kavrus-Hoffmann

General introduction

The need for cataloguing Greek medieval and Renaissance manuscripts in the collections of the United States of America has long been felt. There exists no comprehensive survey for these materials apart from Kenneth W. Clark's specialized catalogue of Greek New Testament manuscripts, in which Clark observed then, even for this subset, that "America's acquisitions [had] outrun her cataloguing."[1] The same state of affairs still obtains. Although Seymour de Ricci's *Census of Medieval and Renaissance Manuscripts* and Faye and Bond's later *Supplement* record a greater number and broader range of Greek manuscripts,

* Early presentations of this catalogue as a work in progress were given at the Thirty-First Annual Saint Louis Conference on Manuscript Studies, 15–16 October 2004, and at the Sixth International Colloquium on Greek Paleography, 21–27 September 2003, in Drama, Greece, which will be published in the forthcoming *Proceedings* of the Colloquium.

1. Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America* (Chicago, 1937), xii; now superseded as an inventory by Kurt Aland, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, 2nd ed. (Berlin, 1994), which updates holdings in American libraries. For a wider range of genres, though still limited in its scope, see the valuable exhibition catalogue *Illuminated Greek Manuscripts from American Collections: An Exhibition in Honor of Kurt Weitzmann*, ed. Gary Vikan (Princeton, 1973).

regardless of their genre, they did not encompass them all and their information was brief and is now much out of date.[2] Very few libraries today, even the major ones, have complete and reasonably up-to-date published catalogues of their holdings based on original research,[3] and even fewer libraries provide descriptions of the Greek manuscripts in their collections. Notable among the catalogues that do are those of Barbara Shailor for the Beinecke Library, in which most Greek manuscripts are described, except for several recent acquisitions; Consuelo W. Dutschke and Richard H. Rouse's catalogue for the Huntington Library, whose two Greek manuscripts are described in detail with the assistance of Nigel G. Wilson; and Svato Schutzner's catalogue for the Library of Congress, which includes only full Greek manuscripts and omits all the fragments. Georgi A. Parpulov has recently published a first detailed and up-to-date catalogue of the Greek manuscripts at the Walters Art Museum.[4] The brevity of this list emphasizes the need for providing contemporary catalogues of Greek manuscripts for other libraries in the United States.

2. Seymour de Ricci, with W.J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada,* 3 vols. (New York, 1935–40); C.U. Faye and W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962). An update is promised by the Uncatalogued Manuscript Control Center: http://members.aol.com/dericci/umcc/umcc.html.

3. Only since the 1980s have modern catalogues been provided for the major collections: Barbara A. Shailor et al., *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University*, 4 vols. (Binghamton, N.Y., 1984–2004); Consuelo W. Dutschke and Richard H. Rouse, *Guide to Medieval and Renaissance Manuscripts in the Huntington Library* (San Marino, Calif., 1989); Paul Saegner, *A Catalogue of the Pre-1500 Western Manuscript Books at the Newberry Library* (Chicago, 1989); Svato Schutzner, *Medieval and Renaissance Manuscript Books in the Library of Congress: A Descriptive Catalog*, 2 vols. (Washington, D.C., 1989–99); Lilian M.C. Randall, *Medieval and Renaissance Manuscripts in the Walters Art Gallery*, 3 vols. (1989–97); Laura Light, *Catalogue of Medieval and Renaissance Manuscripts in the Houghton Library, Harvard University*, vol. 1 (Binghamton, N.Y., 1995).

4. Georgi A. Parpulov, "A Catalogue of the Greek Manuscripts at the Walters Art Museum," *The Journal of the Walters Art Museum* 62 (2004): 69–187. For the Perkins Library at Duke University, see John L. Sharpe III, "The Kenneth Willis Clark Collection of Greek Manuscripts," *Library Notes* 51–52 (1985): 51–67. Sofia Kotsabassi and Nancy Sevcenko have catalogued and prepared for publication the collection of Greek manuscripts of Princeton University.

The De Ricci *Census* and its *Supplement* list approximately 470 Greek manuscripts (this number includes manuscripts in several private collections, as well as in Canada). With the aid of Marcel Richard's indispensable guide, updated by Jean-Marie Olivier,[5] and my own calculations, I estimate the total number of Greek manuscripts and fragments in American universities and other libraries open to the public to be between 600 and 650.[6] Some of these manuscripts have never been studied and some are new acquisitions. Many manuscript descriptions exist unpublished in internal library files, but most of these were made decades ago and rarely by specialists in Greek paleography. Some of these descriptions, when they exist at all, are little more than collections of notes left by different scholars. Especially weak are bibliographical references; often I have made what I believed to be a discovery, only to find it has been noted and published elsewhere. The state of our knowledge of Greek manuscripts in US collections is highly fragmentary and imperfect, and a new catalogue, comprehensive in scope, up-to-date, and modern in approach is much to be desired.

Advances in the study of Greek paleography and codicology also strengthen the case for fresh cataloguing efforts. Numerous recently published paleographic albums, especially the *Repertorium der griechischen Kopisten, 800–1600*, as well as albums of illuminated manuscripts, make it possible to identify a scribe who copied several manuscripts, helping not only to establish a more precise date and place of origin for a manuscript or group of manuscripts, but also to identify the parent manuscript of a fragment.[7] Although a comprehensive and detailed study of Byzantine

5. Jean-Marie Olivier, ed., *Répertoire des bibliothèques et des catalogues de manuscrits grecs de Marcel Richard*, 3rd ed. (Turnhout, 1995). The *Répertoire* does not provide descriptions of the manuscripts.

6. It is, of course, not possible to calculate precisely. Quite often during my visits to these libraries, manuscripts or fragments are "discovered" by librarians that were not listed in any catalogue.

7. See Ernst Gamillscheg, Dieter Harlfinger, and Herbert Hunger, *Repertorium der griechischen Kopisten, 800–1600*, 3 vols. (Vienna, 1981–97); Nigel G. Wilson, *Mediaeval Greek Bookhands: Examples Selected from Greek Manuscripts in Oxford Libraries*, 2 vols. (Cambridge, Mass., 1973; repr. 1995); Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97); Anna Marava-Chatzinikolaou and Christina Toufexi-Paschou, *Catalogue of the*

writing styles does not yet exist, major advances have been made in identifying and describing many different writing styles of the
168 Byzantine and Renaissance periods.[8] An innovative method for codifying ruling patterns and ruling systems created by Julien Leroy has become an essential tool for describing, analyzing, classifying, and comparing Greek manuscripts.[9]

Following are only a few examples of the benefits of recataloguing or cataloguing in the first instance that I have found in the course of my research for this catalogue. The Houghton Library at Harvard University holds a large fragment of 59 folios (Cambridge, Mass., Houghton Library, MS Typ 46), containing several theological treatises on the nature of the human soul

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Illuminated Byzantine Manuscripts of the National Library of Greece, 3 vols. (Athens, 1978–97); Ruth Barbour, *Greek Literary Hands, A.D. 400–1600* (Oxford, 1981); Charles Astruc, *Les Manuscrits grecs datés des XIII^e^ et XIV^e^ siècles conservés dans les bibliothèques publiques de France*, vol. 1, *XIII^e^ siècle* (Paris, 1989); Paolo Eleuteri and Paul Canart, *Scrittura greca nell'umanesimo italiano* (Milano, 1991); Paul Canart, Santo Lucà, André Jacob, and Lidia Perria, *Facsimili di codici greci della Biblioteca Vaticana*, Exempla scripturarum, 5 (Vatican City, 1998); Paul Canart and Santo Lucà, *Codici greci dell'Italia meridionale* (Roma, 2000); Paul Géhin et al., *Les Manuscrits grecs datés des XIII^e^ et XIV^e^ siècles conservés dans les bibliothèques publiques de France*, vol. 2, *Première moitié du XIV^e^ siècle*, Monumenta palaeographica medii aevi, series graeca (Turnhout, 2005).

8. See Enrica Follieri, "La minuscola libraria dei secoli IX e X," *La Paléographie grecque et byzantine* (Paris, 1977), 139–65; Giancarlo Prato, "Scritture librarie arcaizzanti della prima età dei Paleologi e loro modelli," *Scrittura e civiltà* 3 (1979): 151–93; Guglielmo Cavallo, Giuseppe De Gregorio, and Marilena Maniaci, *Scritture, libri e testi nelle aree provinciali di Bisanzio: Atti del seminario di Erice (18–25 Settembre 1988)*, 2 vols. (Spoleta, 1991); Maria Luisa Agati, *La minuscola "bouletée,"* 2 vols., Littera antiqua, 9 (Vatican City, 1992); Marco D'Agostino, *La minuscola "tipo Anastasio" : Dalla scrittura alla decorazione* (Bari, 1997); Eleuteri and Canart, *Scrittura greca*; Herbert Hunger, "Gebrauchsschriften und Stilisierungsversuche in griechischen Handschriften des 15. und 16. Jahrhunderts," in *He Hellenike graphe kata tous 15o kai 16o aiones = The Greek Script in the 15th and 16th Centuries* (Athens, 2000), 11–30.

9. Julien Leroy, *Les Types de réglure des manuscrits grecs* (Paris, 1976), and "Quelques systèmes de réglure des manuscrits grecs," in *Studia codicologica*, ed. Kurt Treu (Berlin, 1977), 291–312. These groundbreaking works have been expanded by Jacques-Hubert Sautel, *Répertoire de réglures dans les manuscrits grecs sur parchemin*, Bibliologia, 13 (Turnhout, 1995). The most systematic and comprehensive study on codicology is Maria Luisa Agati, *Il libro manoscritto: Introduzione alla codicologia* (Rome, 2003); see my review of this book (in Russian and in English) in *Хрисограф* (Москва, 2004).

by Nemesius of Emesa, Gregory Thaumaturgus, and Gregory of Nissa. It was attributed in the *Supplement* by Bond and Faye to the tenth century. But my paleographic and codicological analysis concludes that this manuscript belongs instead to a famous group of manuscripts written in the third quarter of the ninth century—the "philosophical collection."[10] The fragment was copied by three hands. The same scribes participated in the production of five other codices: Florence, Biblioteca Laurenziana, Cod. gr. 28,27; Paris, Bibliothèque nationale de France, ms. gr. 2575; Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. gr. 1594 and 2249; and Venice, Biblioteca Nazionale Marciana, Cod. gr. 258. Scholars date this collection to AD 850–880 and connect it with the activities of the patriarch Photius and the patriarchal school/scriptorium.[11]

10. This group of manuscripts was first identified and studied by Thomas W. Allen in "Palaeographica III: A Group of Ninth-Century Greek Manuscripts," *Journal of Philology* 21 (1893): 47–54. The nine manuscripts identified by Allen display the same writing style and identical codicological characteristics. Also, in all the manuscripts the contents are of philosophical matter (for example, many contain works by Plato, Neo-Platonists, and commentaries on Plato). This was the reason the group acquired its name: the "philosophical collection." The manuscripts were obviously produced in the same place, at the same time, and by the same group of Byzantine scribes/scholars. Since Allen's publication only eight manuscripts were added to this group, bringing the total number to seventeen. The Houghton Library fragment Typ 46 becomes the eighteenth manuscript belonging to this group. For more about this group of manuscripts and for the reproductions of the handwriting, see Follieri, "La minuscola libraria"; Boris L. Fonkič, "Scriptoria bizantini: Risultati e prospettive della ricerca," *Rivista di studi bizantini e neoellenici* 17–19 (1980–82): 73–118, esp. 93–99 and pls. 10–17 (with extensive previous bibliography); Lidia Perria, "Scrittura e ornamentazione nei codici della "collezione filosofica," *Rivista di studi bizantini e neoellenici* 28 (1991): 45–111 and pls. 2–8, and "Alle origini della minuscola libraria greca: Morfologia e stilizzazioni," in *I Manoscritti greci tra riflessione e dibattito. Atti del V Colloquio Internazionale di Paleografia Greca (Cremona, 4-10 ottobre 1998)*, ed. Giancarlo Prato (Firenze, 2000), 157–67 and pls. 13 and 14; Annaclara Cataldi Palau, "Un nuovo codice della 'collezione filosofica': Il palinsesto *Parisinus graecus* 2575," *Scriptorium* 55 (2001): 249–74 and pls. 52–57.

11. Aubrey Diller first put forward this hypothesis in "The Scholia on Strabo," *Traditio* 10 (1954): 29–50. The hypothesis was accepted and elaborated by Jean Irigoin in "Survie et renouveau de la literature antique à Constantinople," *Cahiers de civilization médiévale* 5 (1962): 287–302, and in "Pour une étude des centres de copie byzantins," *Scriptorium* 12 (1958): 208–27 at 216–18, as well as by Fonkič in "Scriptoria byzantina." Nonetheless, some scholars questioned the connection between patriarch Photius and the "philosophical collection," for

The Houghton manuscript shares the same ruling pattern (33A1d) and many other codicological characteristics of manuscripts from the "philosophical collection." Indeed, this manuscript appears to contain the earliest texts of the treatises it contains.

A manuscript of Aesop's *Fables* in the New York Public Library (New York, New York Public Library, MS MA 100) was previously only briefly described by De Ricci and dated to the fifteenth century. My analysis of the watermarks in this manuscript, however, allows for a more precise dating to the first quarter of the fifteenth century. I have also been able to identify its scribe as Petros Kretikos, a Greek calligrapher who came to Italy from Crete at the turn of the fifteenth century. He belonged to the circle of Vittorino da Feltre (ca. 1378–1446), a prominent educator and humanist who worked in Venice, Padua, and Mantua and who established a famous school in Mantua in 1423 that attracted Greek calligraphers and scholars. This further information about New York Public Library MA 100 enhances our knowledge about contributions of Greek scribes and scholars to the early Italian Renaissance.

The Free Library of Philadelphia holds a fragment of 11 folios (Philadelphia, Free Library of Philadelphia, MS E 251), written in a beautiful calligraphic minuscule *bouletée*, that has never been previously catalogued. It is not listed in De Ricci's *Census* or its *Supplement*, nor is any reference provided in Richard-Olivier's *Répertoire*. The provenance of this fragment is obscure; it is not known how it came to the Lewis collection of manuscripts. I immediately recognized the hand of the cleric Joseph who copied the well-known Old Testament codex from the National Library of Greece in Athens, gr. 2641. Joseph copied this codex for the patrician Samonas in 913, and it is the earliest dated manuscript written in this type of script. The textual gap in the Athens codex

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example Leendert G. Westerink in the introduction to Damascius, *Traité des Premiers Principles* (Paris, 1986), lxxiii–lxxx; and most recently, Gugliermo Cavallo in "Da Alessandria a Constantinopoli? Qualche riflessione sulla 'collezione filosofica,'" forthcoming in *Segno e testo* 3 (2005)—I wish to thank Prof. Cavallo for sending me the manuscript of his article prior to publication. The discovery of a new manuscript, Typ 46, belonging to the "philosophical collection," will undoubtedly help to augment our knowledge about this fascinating group of manuscripts.

and the identical codicological characteristics of both the Free Library fragment and the Athens manuscript (such as size, the same number of lines on a page, and especially an unusual and probably unique ruling pattern) leave no doubt that the Free Library fragment originally belonged to the famous early tenth-century manuscript in the National Library of Greece, which was produced almost certainly in Constantinople.

These few examples should illustrate well the clear need for a new catalogue. The present *Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America* is an ongoing project on which I began work in 2001. It is limited almost exclusively to manuscripts of the medieval and Renaissance periods, AD 400–1600. But there are a few exceptions. It will, for example, include manuscripts of the "Wallachian school" produced between the last quarter of the sixteenth century and the first quarter of the seventeenth century. It will also provide short descriptions or listings for most of the Greek manuscripts found in these collections up to the nineteenth century. The catalogue will be issued serially in parts and arranged in geographical order. This first part of the catalogue begins in New York City with the Greek manuscripts of Columbia University, containing nineteen manuscripts and fragments.[12] The next issue will contain the manuscripts of the New York Public Library. The collections of the Pierpont Morgan Library, New York University, the Metropolitan Museum of Art, and Union Theological Seminary of New York City will follow. Subsequent installments appearing in geographical progression will include manuscripts from collections in Boston and Cambridge, Madison (N.J.), Philadelphia, Washington (D.C.), Chicago, Maywood (Ill.), Ann Arbor, and Durham (N.C.). The final installment will include miscellaneous smaller collections dispersed throughout the country. These collections are especially appropriate for this catalogue because many of them do not have the financial resources to publish their own catalogues.

The form of entry for the present catalogue closely follows the recommendations of the Institut de Recherche et d'Histoire des

12. Shorter versions of these descriptions will be accompanied by images for each of Columbia's manuscripts in Digital Scriptorium: http://sunsite.berkeley.edu/Scriptorium/, or http://www.scriptorium.columbia.edu/.

Textes in Paris and the structure proposed by Maria Luisa Agati for a comprehensive catalogue (*il catalogo esaustivo*).[13] Each entry starts with the library shelfmark, title, place of production (if established), and date. The contents of the manuscript by folios follow with *incipit*/*explicit* and a published text edition, if one exists. The physical description specifies the writing material, watermarks for occidental paper, number of folios, measurements, number of lines and interlinear space, ruling patterns and systems according to Leroy and Sautel (see note 9), composition of quires, quire signatures, and pricking. Number of scribes, writing style(s), individual peculiarities of handwritings, and related manuscripts are identified in the script section. Decoration (if any) is described in detail, including division bars and minor initials, and comparisons are made with related manuscripts where possible. Colophon and marginalia/glossing/notes are given in Greek with a translation (in most cases the original spelling and diacritics are preserved). Bindings are thoroughly described and dated. When possible, a place of production is established or a hypothesis about its origins is given. The provenance information is taken mostly from the internal library files or De Ricci's *Census* and verified whenever possible. Finally, I provide an updated bibliography for each manuscript.

Rare book and manuscript library, columbia university

The Columbia University collection of nineteen Greek manuscripts and fragments is a diverse one, containing manuscripts of greatly varying content, date, place of origin, and provenance. The core of the collection is made up of fifteen codices and fragments bequeathed to Columbia University in 1936 by the renowned collector, publisher, and philanthropist George Arthur Plimpton (1855–1936).[14] The Greek manuscripts and fragments bought by

13. *Guide pour l'élaboration d'une notice de manuscrit* (Paris, 1977); Agati, *Libro manuscritto*, 407–9.

14. On the early formation of Columbia's collections of medieval and Renaissance manuscripts, see Robert Somerville, "The Origins of Columbia University's Collections of Medieval and Renaissance Manuscripts," in *Renaissance Society and Culture: Essays in Honor of Eugene F. Rice, Jr.*, ed. John Monfasani and Ronald

Plimpton at different times and from different dealers span the tenth to the eighteenth centuries and represent religious, legal, and classical literature. Only one fragment (Plimpton MS 9) is illuminated with a miniature; calligraphy rather than decoration appears to have been the decisive motive for Plimpton in acquiring these manuscripts.

Two Greek manuscripts were bought by Columbia University with funds bequeathed by David Eugene Smith (1860–1944), a professor of mathematics and collector of manuscripts relating to the history of mathematics and astronomy. One of these manuscripts, Smith Western Add. MS 10, is especially interesting and important because it has a precise date (1296) and contains unpublished commentaries to St. John of Damascus, which were composed and written by the well-known Byzantine astronomer Gregory Chioniades. This codex once belonged to the famous collector of manuscripts, Sir Thomas Phillipps.

Finally, one small Gospel fragment (Med/Ren Frag. 49) was given to Columbia by Mrs. Otto Walter Fuhrmann in memory of her husband, and one manuscript (MS X935.4 Or8, *Nomokanon*) was purchased by Columbia University.

In conclusion, I would like to express my gratitude to the organizations that have supported my project with grants and fellowships: the Dumbarton Oaks Center for Byzantine Studies of Harvard University in Washington, D.C.; the Bibliographical So-

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G. Musto (New York, 1991), 289–300. Somerville covers the history of the collection only up to the Plimpton bequest, which brought the first Greek manuscripts into Columbia's collections; these manuscripts, however, are not mentioned in this account. Columbia's manuscripts before this bequest (and therefore lacking any Greek materials) are described in De Ricci, 2:1258–79, and Plimpton's collection while still in his possession, and including his Greek manuscripts, is described in De Ricci, 2:1753–1808. Revised information on Columbia's expanded collection is given in Samuel A. Ives, "Corrigenda and Addenda to the Descriptions of the Plimpton Mss. as Recorded in the De Ricci *Census*," *Speculum* 17 (1942): 33–49. Among the additions listed in Faye and Bond, 320–27, is a single Greek manuscript. Columbia's manuscripts are now catalogued online in Digital Scriptorium (see n.12). An overview of the collections, though lacking any reference to Greek manuscripts, is given in Beatrice Terrien-Somerville, ed., *Medieval and Renaissance Manuscripts at Columbia University* (New York, 1991).

ciety of America in New York, N.Y.; the Rare Book and Manuscript Library of Columbia University in New York, N.Y.; the Houghton Library of Harvard University in Cambridge, Mass.; and the Vatican Film Library of Saint Louis University in St. Louis, Mo. For their careful reading and valuable comments on my manuscript, I am particularly thankful to John Duffy, Ernst Gamillscheg, Annaclara Cataldi Palau, and Alice-Mary Talbot. Also, for their consistent interest in and support of this project, including many stimulating and fruitful discussions, my special thanks go to the four colleagues mentioned above, as well as to Consuelo Dutschke, Boris Fonkitch, Irmgard Hutter, Nancy Sevcenko, and Mark Sosower. Furthermore, I would like to thank Gregory Pass for improving my catalogue entries and for agreeing to publish the entire catalogue in *Manuscripta*; Svetlana Kujumdzieva for contributing to the catalogue entries of the manuscripts with musical notation; many manuscript curators and librarians for their professional assistance; and all of my colleagues and friends who encouraged and helped me in various ways and at various stages of this endeavor, especially Maria Luisa Agati, François Bovon, Annemarie Weyl Carr, Elina Dobrynina, Paul Géhin, Dieter Harlfinger, Sofia Kotsabassi, Euthymios Litsas, Santo Lucà, George Majeska, Inmaculada Martín Perez, Sylvie Merian, Maya Momina, Aleksei Pentkovski, Diether Roderich Reinsch, Ihor Sevcenko, and Nigel Wilson. Finally, this project has benefited greatly from the multifaceted support of my husband, Erik Hoffmann, to whom I am very grateful.

While I deeply appreciate the contributions of many people and organizations, I take full responsibility for the contents of this catalogue. I invite readers to inform the author nkavrush@nycap.rr.com of any inaccuracies or omissions, which are inevitable but I hope and trust will be minor.

Glenmont, New York

COLUMBIA UNIVERSITY RARE BOOK AND MANUSCRIPT LIBRARY

Med/Ren Frag. 49

The Gospel of Matthew, fragment (not in Aland)
Greece, Mt. Athos (?), s.xiii^{ex}–xiv^{in}

CONTENTS

ff. 1r–v: *The Gospel of Matthew*. Inc. (f. 1r): <ἠνεῴ>//χθησαν αὐτῷ οἱ οὐ(ρα)νοὶ … ; Expl. (f. 1v): … δύο ἀδελφοὺς Ἰάκοβον τὸν//.

NTG, Matthew 3:16–4:21.

PHYSICAL DESCRIPTION

Parchment, f. 1, 230 x 196 mm. at largest points (one col.; written surface 172 x 130 mm.). Written in 24 lines, interlinear space 7–8 mm. Ruled Leroy 43C1d on hair side, in thin dry point, pricking in top margins only (small slits). Parchment of fair quality, creamy-white (flesh side) and yellowish (hair side), thin, smooth. The folio is mutilated (torn along left side, left corner, and bottom).

SCRIPT

One scribe. Script is small, vertical, somewhat static archaizing minuscule of the end of the thirteenth to beginning of the fourteenth centuries, close to the so-called "Hagiopetrites style."[1]

1. On the "Hagiopetrites style" and the scribe Theodore Hagiopetrites, see Linos Politis, "Quelques centres de copie monastiques du XIV^{e} siècle," in *La Paléographie grecque et byzantine (Paris, 21–25 octobre 1974)* (Paris, 1977), 291–95 at 291–92; Robert S. Nelson, *Theodore Hagiopetrites: A Late Byzantine Scribe and Illuminator*, 2 vols. (Vienna, 1991).

Some letters are slightly enlarged. There is a high percentage of majuscule forms reintroduced into minuscule (gamma, epsilon, eta, kappa, lambda, and sigma). Majuscule lambda is located below the line, and majuscule kappa has a single curved right part connected to the vertical stroke with a short horizontal bar. These features indicate a thirteenth- to fourteenth-century date for the fragment, considerably later than the previously accepted tenth-century date. The script is closely related to the handwriting of Theodore Hagiopetrites and to that of an anonymous scribe in Mt. Athos, Monastery of St. Panteleimon, Cod. 25.[2] Ink is medium-brown. Pen is thin. Chapter numbers in margins and ἀρχή/τέλος are in pale pinkish (faded red?) ink.

DECORATION

The fragment is not decorated. Initials are in margins in the ink of text and dusted with a barely noticeable gold powder.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Not bound.

ORIGIN AND PROVENANCE

According to the notes in the internal library file, the fragment was taken from a manuscript copied in a monastery at Mt. Athos. Another note attributed to Dr. Junkelmann, dated 1936, reads: "the Prussian State Library, Berlin, also acquired some leaves of this set." An anonymous note in the folder reads: "The other leaf presented to Dr. Chickering, Jamaica High School, 18 October 1938."[3]

2. A specimen of Panteleimon 25's script is reproduced in G. Prato, "Scritture librarie arcaizzanti della prima età dei Paleologi e loro modelli," *Scrittura e civiltà* 3 (1979): 151–93 at 173 and pl. 12.

3. I was not able to verify these data taken from the unpublished internal library file.

The fragment was given to Columbia in 1967 in memory of Otto Walter Fuhrmann by his wife.

BIBLIOGRAPHY
None.

Plimpton MS 2

Lectionary of the Gospels, incomplete (Aland *l* 1562)
Southern Italy, Calabria (?), s.xii$^{2/3}$

CONTENTS
A. *The Synaxarion*, ff. 1r–54v (1r–114v)[4]

1. ff. 1r–7v (1r–28v): **John**, daily readings.

   Lacunae: between ff. 2v and 3r (2v and 4r): Expl. (f. 2v): … ἐν τῇ κλάσει τοῦ ἄρτου.//; Inc. (f. 4r): //ὅτι εἶπόν σοι, Δεῖ ὑμᾶς … (Luke 24:36–John 3:7); between ff. 4v and 5r (ff. 5v and 7r): Expl. (f. 5v): … ἐκλήθη δὲ καὶ ὁ Ἰησοῦς//; Inc. (f. 7r): //καὶ μείζονα τούτων δείξει … (John 2:2–5:20); between ff. 6v and 7r (8v and 28r): Expl. (f. 8v): … ὁ Πατὴρ ἐσφράγισεν ὁ Θεός.//; Inc. (f. 28r): //καὶ οἴδαμεν ὅτι ἀληθὴς … (John 6:27–21:24).

2. ff. 7v–19r (ff. 28v–45r): **Matthew**, readings for Saturday and Sunday only.

   Lacunae: between ff. 8v and 9r (ff. 29v and 33r): Expl. (f. 29v): … τὸ δῶρόν σου ἐπὶ τὸ θυσιαστήριον//; Inc. (f. 33r): //τεθεμελίωτο γὰρ ἐπὶ τὴν πέτραν … (Matthew 5:23–7:25); between ff. 17v and 18r (ff. 41v and 44r): Expl. (f. 41v): … τοὺς καρποὺς ἐν τοῖς καιροῖς αὐτῶν.//; Inc. (f. 44r): //ἓν τάλαντον εἰληφὼς εἶπεν … (Matthew 21:41–25:24).

4. Folio numbers in parentheses correspond to modern foliation, which was done before the manuscript lost 74 folios.

3. ff. 19r–29v (ff. 45r–60v): **Luke**, readings for Saturday and Sunday only.

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Lacunae: between ff. 19v and 20r (ff. 45v and 48r): Expl. (f. 45v): … καὶ ἰδοὺ ἄνδρες φέ//<ροντες>; Inc. (f. 48r): //αἴρει τὸν λόγον ἀπὸ τῆς καρδίας … (Luke 5:18–8:12); between ff. 23v and 24r (ff. 51v and 55r): Expl. (f. 51v): … ὅ τι ἂν προσδαπανήσῃς ἐγὼ//; Inc. (f. 55r): //ἀναςπάσει αὐτὸν ἐν ἡμέρᾳ … (Luke 10: 35–14:5).

4. ff. 29v–36r (ff. 60v–68r): *Vigils* (*Παννυχίδες-Νηστεῖαι*).

Lacuna: between ff. 33v and 34r (ff. 64v and 66r): Expl. (f. 64v): … μετὰ τρεῖς ἡμέρας ἀναστήσεται.//; Inc. (f. 66r): //τέσσαρας ἤδη ἡμέρας ἔχοντα … (Mark 10:34–John 11:17).

5. ff. 36r–47v (ff. 68r–79v): *Holy Week* (*Ἡ Ἁγία καὶ Μεγάλη Ἑβδομάς*).

6. ff. 47v–54v (ff. 79v–88v): *Passions* (*Πάθη α'-ε'*).

Lacunae: between ff. 51v and 52r (ff. 83v and 86r): Expl. (f. 83v): … παρὰ σοῦ ἐξῆλθον, καὶ ἐπίστευσαν//; Inc. (f. 86r): //ἀλλὰ φάγωσιν τὸ Πάσχα … (John 17:8–18:28); between ff. 54v and 55r (ff. 88v and 114r): Expl. (f. 88v): … ἵνα αἰτήσωνται τὸν Βαραββᾶν//; Inc. (f. 114r): //μετανοίας εἰς ἄφεσιν ἁμαρτιῶν … (Matthew 27:20–Menologion Jan. 5, Luke 3:3).

B. *The Menologion* (Jan. 5–July 22 only), ff. 55r–60v (ff. 114r–134v).

Lacunae: between ff. 58v and 59r (ff. 117v and 119r): Feb. 2–17; between ff. 59v and 60r (ff. 119v and 134r): Feb. 26–June 30.

PHYSICAL DESCRIPTION

Parchment, ff. 60 (modern foliation in pencil, in upper right corner: 1, 2, 4, 5, 7–8, 28–29, 33–41, 44–45, 48–51, 55–64, 66–83, 86–88, 114–117, 119, 134; the manuscript was foliated before it lost 74 folios), 220/223 x 177/180 mm. (one col.; written surface 155 x 105/107 mm.). Written in 24 lines, interlinear space 6.5–7.5 mm. Ruled

Leroy 20D1 with some horizontal lines extended beyond the justification lines. Ruling system LeRoy 1. Script pendant from the ruled lines, but often does not touch the lines (as in Latin manuscripts).[5] Eleven quires; collation: 1^8 (-3, 6) 2^8 (-1, 2, 3, 6, 7, 8) 3^8 4^8 (-2, 3, 6, 7) 5^8 (-4, 5, 6) 6^8 7^8 (-1) 8^8 9^8 (-4, 5) 10^8 (-1, 6, 8) 11^8 (-1, 2, 3, 4, 5, 7, 8). Quire signatures missing. Pricking in margins (medium-sized slits and triangles). Parchment of poor quality, yellowish (flesh side) and brownish-yellow (hair side), thickness varies, stiff and warped, traces of hair follicles and a few patched holes.

SCRIPT

One scribe, anonymous. The script is small and rounded vertical minuscule with regular majuscule forms of epsilon, eta, kappa, lambda, and pi, and occasional majuscule forms of beta and sigma reintroduced into the minuscule. Semi-majuscule form of alpha and delta are frequent. The scribe regularly uses ligature sigma-tau written with one stroke of pen, which was normally reserved for cursive scripts. Both minuscule and semi-majuscule forms of delta make a peculiar connection with following iota. Majuscule epsilon and sigma are somewhat enlarged. There are some "bulges" at the upper and lower strokes of some letters. The script shows the influence of the "Reggio style," which was common in manuscripts from southern Italy.[6] Diacritics are small-sized; breathings are angular and rounded. Ink is medium brown and light chestnut brown. Titles are in semi-majuscules. Titles, subtitles, captions, initials, and ekphonetic notation are in magenta ink. There is some reinking by a later hand with black ink.

DECORATION

The manuscript was modestly decorated in magenta ink, probably by the scribe himself: a pi-shaped headpiece with rosettes on f. 1r (only inner half of this folio remains); narrow rectangular headpiece with a simple geometric ornament on f. 45r; two

5. The position of the script in relation to the ruled lines will be described in this catalogue only when it deviates from the usual norm, which is when the script is suspended from the ruled lines.

6. On "Reggio style," see Paul Canart and Julien Leroy, "Les Manuscrits en style de Reggio: Étude paléographique et codicologique," in *Paléographie grecque et byzantine*, 241–61.

wavy division bars with finials on ff. 58v and 60r. Initials are not decorated.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
There are a few short marginal glosses by a later (s.xiii/xiv?) hand in grayish-brown ink.

BINDING
The binding is Greek, probably original, dark brown thick leather (two pieces roughly stitched across on the front and back) over thick (15 mm.) wooden boards; sewn at five stations. There are holes from a metal decoration on the front cover (a Greek cross?), as well as some worm holes. The spine is almost totally missing. There are remains of a single metal clasp on the front cover. The binding is in fragile condition.

ORIGIN AND PROVENANCE
Paleographically, Plimpton MS 2 can be attributed to the middle of the twelfth century. The poor quality of parchment, the position of script just under the ruled lines, and the influence of the "Reggio style" on the script suggest southern Italy (Calabria?) as a possible place of production of this lectionary, but further evidence is needed to confirm this proposition.

The history of the manuscript up to the twentieth century is unknown. A note placed in the codex and written by George A. Plimpton states that he purchased this lectionary in 1909. It was bequeathed to Columbia University by Plimpton in 1936. Twenty-four leaves missing from this manuscript are in the Chapin Library at Williams College in Williamstown, Mass. (MS 2).[7]

BIBLIOGRAPHY
Plimpton, 263; De Ricci, 2:1754; Clark, 25–26; Ives, 34.

7. For the position of the Chapin folios inside Plimpton MS 2, see Clark, 23.

Plimpton MS 3

Homer. *Iliad*, with prefatory treatises (volume I) and *Odyssey* (volume II)[8]
Italy, Venice, s.xv^{ex}–xvi^{in}

CONTENTS
Volume I

f. 1r: blank.

1. ff. 2r–3v: **Demetrios Chalcondyles**, Prefatory treatise written for the *editio princeps* of Iliad and Odyssey (Florence, 1489). Title (f. 2r): Δημήτριος ὁ Χαλκονδύλης τοῖς ἐντευξομένοις εὐ (sic) πράττειν. Inc. (f. 2r): Μάλιστα μὲν τιμᾶν τε καὶ ἄγασθαι … ; Expl. (f. 3v): … δυνατοὶ ἂν εἶεν οὕτω τυγχάνειν.

2. ff. 4r–8v and 33r–37v: **Pseudo-Herodotus**, *Vita Homeri*. Title (f. 4r): Ἡροδότου Ἁλικαρνασῆος ἐξήγησις περὶ τῆς τοῦ Ὁμήρου γενέσιος καὶ βιοτῆς. Inc. (f. 4r): Ἡρόδοτος ὁ Ἁλικαρνασεὺς περὶ Ὁμήρου γενέσιος … ; Expl. (f. 37v): … γέγονεν Ὅμηρος ἔτεσιν ἑκατὸν ἑξήκοντα ὀκτώ.

   David B. Monro and Thomas W. Allen, eds., *Homeri Opera*, vol. 5, *Hymni, Cyclus, Fragmenta, Batrachomyomachia, Vitae* (Oxford, 1912; repr. 1965), 192–218.

3. ff. 37v–40v, 9r–32v and 41r–63r: **Pseudo-Plutarch**, *Vita Homeri*. Title (f. 37v): Πλουτάρχου εἰς τὸν βίον τοῦ Ὁμήρου. Inc. (f. 37v): Περιττὸν ἴσως δόξειέ τισι πολυπραγμονεῖν … ; Expl. (f. 63r): τὰ ἔπη μεταθέντες καὶ συνείροντες.

8. For a collation of variant readings in this manuscript, see notes compiled by Samuel A. Ives at Columbia University Rare Book and Manuscript Library, shelved as: Ms. Coll. Plimpton, G. Part VI.

Jan Frederick Kindstrand, ed., *Plutarchi De Homero* (Leipzig, 1990), 1–117.

4. ff. 63r–65v: **Dio Chrysostom**, *Oratio 53. De Homero*. Title (f. 63r): Περὶ Ὁμήρου λόγος ἠγαίωνος (sic)[9] Χρυσοστόμου. Inc. (f. 63r): Ὁ μὲν Δημόκρητος (sic) περὶ Ὁμήρου φησὶν … ; Expl. (f. 65v): … ὑπερορᾷ πατὴρ τῶν ἀνθρώπων καλεῖσθαι. Τέλος.

Hans Friedrich August von Arnim, ed., *Dionis Prusaensis quem vocant Chrysostomum quae exstant omnia*, 2 vols. (Berlin, 1893–96; repr. 1962), 2:109–13.

ff. 66r–70r: blank.

5. f. 70v: **Damiano Guidotto**, *Epigrams.* Title: Ἐπιγράμματα εἰς τοῦ Ὁμήρου … (see full text below in the colophon section). Inc.: Ἔσπετε τοῦδε μόνως λαοί … ; Expl.: … ἀεὶ φαίδιμον ἡμετέροις.

Murphy, "Greek Epigrams," 477–78.

6. f. 71r: *Hypothesis in the First Book of the Iliad*. Title: Ὑπόθεσις α᾽ τοῦ Ὁμήρου ῥαψωδίας. Inc.: Χρύσης ἱερεὺς Ἀπόλλωνος … ; Expl.: … παιδὸς τιμωρίαν αἰτεῖται.[10]

Christian G. Heyne, ed., *Homeri Ilias*, 2 vols. (Oxford, 1834), 1:2.

7. ff. 71r–332r: **Homer**, *Iliad*. Title (f. 71r): Ἰλιάδος α᾽ Ὁμήρου ῥαψωδίας. Inc. (f. 71r): Μῆνιν ἄειδε θεὰ … ; Expl. (f. 332r): … τάφον Ἕκτορος ἱπποδάμοιο. Τέλος τῆς τοῦ Ὁμήρου Ἰλιάδος.

David B. Monro and Thomas W. Allen, eds., *Homeri Opera*, vols. 1–2, *Iliadis libros I–XXIV*, 3rd ed. (Oxford, 1920).

9. Damiano Guidotto, the scribe of this volume (see below), apparently misread this part of the title in the original. It should read: ΝΓ᾽ (= 53) Δίωνος. See Murphy, "Greek Epigrams," 480.

10. Guidotto included hypotheses at the beginning of each book of the Iliad and Odyssey.

f. 332v: blank.

Volume II 183

1. f. 1r: **Eustathius Thessalonicensis,** *Commentarii ad Homeri Odysseam*. Hypothesis to the first book of the Odyssey. Title: Ὑπόθεσις α' Ὁμήρου Ὀδυσσείας. Inc.: Θεῶν ἀγορὰ γίνεται … ; Expl.: … μνηστήρων γίνεται εὐωχία.

   Gottfried Stallbaum, *Eustathii archiepiscopi Thessalonicensis commentarii ad Homeri Odysseam*, 2 vols. (Leipzig, 1825–36; repr. 1970), 1:3.

2. ff. 1r–206r: **Homer**, *Odyssey*. Title (f. 1r): Ὀδυσσείας α' Ὁμήρου. Inc. (f. 1r): Ἄνδρα μοι ἔννεπε, Μοῦσα … ; Expl. (f. 206r): … δέμας ἠδὲ καὶ αὐδήν. Τέλος Ὁμήρου Ὀδυσσείας σὺν Θεῷ.

   Peter von der Mühll, ed., *Homeri Odyssea*, 3rd ed. (Oxford, 1962), 1–456.

f. 206v: blank.

PHYSICAL DESCRIPTION

Paper, ff. 332 with five blank fly-leaves, one in the beginning and four at the end (vol. I) and ff. 206 with five blank fly-leaves, two at the beginning and three at the end (vol. II), 279 x 190 mm. (one col.; written surface 206 x 95/100 mm.), spacious margins. Foliation was probably made by the same hand as the notes in Latin (see below, notes section): vol. I: 1–72, 3–101, 2–101, 2–62; vol. II: 1–100, 1–100, 1–6. Written in 30–31 lines, interlinear space 6.5–7 mm. Ruled with barely visible horizontal lines only in thin dry point. Script is located between ruled lines, closer to the top line (as in Latin manuscripts). Vol. I, forty-two quires; collation: 1^8 2–5^8 (these quires are bound out of order: quire 5 should be 2, and 2, 3, 4 should be 3, 4, 5 respectively—see contents section above) 6–42^8. Vol. II, twenty six quires; collation: 1–26^8. Quires signed by the scribe in the middle of the bottom margin of the first recto of each quire; in vol. I the first signature is on folio 73r (α') and the last quire has a signature 33 (λγ'). Apparently the scribe decided to sign quires with Homer's text only, which starts on f. 71r. Paper of

high quality, creamy-white, thick, smooth. Horizontal chain lines, 35–45 mm. apart; vertical laid lines, 20 on 18 mm. Watermark "crossbow" inside a circle, a close variant of Harlfinger "arbalète" 32 (Florence, 1494) and similar to Briquet "arbalète" 742 (Verona, 1490), 746 (Venice, 1471–75; Vienna, 1498–1503; Florence, 1469–1503) and 748 (Rome, 1505).

SCRIPT

Both volumes were copied by one scribe, Damiano Guidotto of Venice.[11] He wrote his name above the epigrams on f. 70v in vol. I, indicating that he was the author of the epigrams as well as the copyist of both volumes. Guidotto's distinctive handwriting is a small-sized, neat, leaning to the right "compressed pointed" humanistic minuscule.[12] Peculiar letters include tall tau with short upper stroke on the left forming a sharp angle at the top, tall narrow theta with a sharp top, and a somewhat enlarged phi with a short, slightly curved vertical stroke without a top loop. In both volumes Guidotto used light sepia ink; the intensity of the ink color varies.

DECORATION

The manuscript is not decorated. Small minuscule initials in margins and marginal glosses were executed in bright red ink.

COLOPHON

On f. 70v in vol. I, in the title to the *Epigrams*, by the hand of the scribe: Ἐπιγράμματα εἰς τοῦ Ὁμήρου ἔναισιν (sic, for αἴνεσιν) διὰ τὸν Δαμιάνον Γουίδοτον τὸν ἔνετον (sic) πεποιημένα καὶ τοῦτο τὸ βιβλίον καὶ τῆς Ὀδυσσείας γεγραφότα. Guidotto did not indicate the date or place of the execution of the manuscript.

11. On Damiano Guidotto and samples of his handwriting, see Marie Vogel and Viktor Gardthausen, *Die Griechischen Schreiber des Mittelalters und der Renaissance*, Zentralblatt für Bibliothekswesen, Beiheft 33 (Leipzig, 1909; repr. 1966), 438; Silvio Bernardinello, *Autografi greci e greco-latini in Occidente* (Padua, 1979): pl. IIId; *RGK*, 1:no. 89; Paolo Eleuteri and Paul Canart, *Scrittura greca nell'umanesimo italiano* (Milan, 1991), 89 and pl. XXX; Murphy, "Greek Epigrams," 476–94.

12. "Filone inclinato stretto e 'pointu,'"as described in Eleuteri and Canart, 12.

MARGINALIA / GLOSSING / NOTES

There are a few marginal glosses by the scribe in bright red ink. Several notes in light grayish-brown ink and thin pen were added by a sixteenth-century hand, in Latin: vol. I, f. 1v: *Ilias Homeri*; f. 332r, bottom margin: *pertinet ad locum s. francisci a vinea venetiarum*; vol. II, f. i recto: *odysea homeri*; f. i verso: *Odissea Homeri*; f. 1r, top margin, crossed out: *loci s. francisci a vinea*; f. 206r, bottom margin: *pertinet ad locum s. francisci a vinea* (capitalization as in original).

BINDING

The manuscript was rebound in 1936 with quarter binding, the same in both volumes: red Russia leather and brownish cloth over wooden boards; sewn at five stations; gilt fore edge; gold lettering (author, title, and volume number) on the spines.[13] Front cover is detached in both volumes.

ORIGIN AND PROVENANCE

The manuscript was copied around 1500 by Damiano Guidotto of Venice, apparently from the *editio princeps* edited by Demetrios Chalcondyles and published in Florence by Bernardo Nerli, Nerio Nerli, and Demetrios Damilas, not before 13 January 1488/89.[14] Most likely Guidotto copied Homer's poems for his private library. The volumes are in pristine condition and show no signs of wear by readers.[15]

In the sixteenth century these volumes together with several other manuscripts copied by Damiano Guidotto belonged to the Franciscan house of San Francesco della Vigna in Venice (see ownership notes above). The volumes were registered

13. De Ricci, 1:1755, described the earlier binding as "Russia leather, gold-tooled. Bound in England ca. 1835."

14. Frederick R. Goff, *Incunabula in American Libraries: A Third Census of Fifteenth-Century Books Recorded in North American Collections* (New York, 1964, repr. 1972), H-300; Dietrich Reichling, *Appendices ad Hainii-Copingeri Repertorium bibliographicum: Additiones et emendationes* (Milan, 1953), 8772; British Museum, *Catalogue of Books Printed in the XVth Century Now in the British Museum*, 10 vols. (London, 1908–85), 6:678.

15. I concur with Murphy, "Greek Epigrams," 490, that "Guidotto looks more like a collector of some means than a scholar."

as part of that collection by Giacomo Filippo Tomasini.[16] They were sold in 1835 from the collection of the Venetian Jesuit Mat-
186 teo Luigi Canonici (1727–1805) to the Rev. Walter Sneyd (1809–88), whose bookplates are inside the covers of both volumes; his catalogue (1837) nn. 3–4; Sneyd sale, London, Sotheby's, 16 December 1903 lot 379 to Quaritch; E. Rahir, Paris (Inv. 29280); Herman Charles Hoskier (1864–1938), of South Orange, NJ; his sale, London, Sotheby's, 29 June 1908, lot 754 to Chapman; Joseph (Giuseppe) Martini (d. 1944), his Cat. 9 (1912) n. 7, from whom it was purchased by George A. Plimpton (1855–1936) in 1912. Bequeathed to Columbia University by Plimpton in 1936.[17]

BIBLIOGRAPHY

Plimpton, 260–61; De Ricci, 2:1754–55; Ives, 34; Murphy, "Greek Epigrams."

Plimpton MS 5[18]

The Anastasimatarion-Anthology with Koukouzelian notation, incomplete

Greece, Epiros (?), s.xviii^{m}–xviii^{2}

CONTENTS

1. ff. 1r–6v: *Papadike*, the beginning and the end missing.

2. f. 7r: index for the *Anastasimatarion*.

3. f. 7r–92v: *The Anastasimatarion*, in eight modes.

Lacuna between f. 10v and 11r.

16. Giacomo Filippo Tomasini, *Bibliothecae venetae manuscriptae publicae et privatae* (Udine 1650), 107.

17. The provenance information is taken from De Ricci, 2:1755.

18. Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue. I cordially thank Dr. Svetlana Kujumdzieva for identifying the contents and the musical notation of this manuscript.

4. f. 93r: index for *The Anthology*.

5. ff. 93r–259v: *The Anthology*.

Lacunae: between f. 108v and f. 109r; between f. 131v–132r.

PHYSICAL DESCRIPTION

Glazed paper, ff. 259, 154/155 x 109 mm. (one col.; written surface 107/109 x 60/63 mm.). Written in 11 lines of text with 11 lines of interlinear musical notation; interlinear space between lines of text 10 mm. Ruled Leroy D 23D1dm. Ruling system Leroy 12. Thirty three quires; collation: $1–2^{6}$ $3–14^{8}$ 15^{8} (-1) $16–17^{8}$ 18^{8} (-1) $19–33^{8}$. Quires signed by the scribe in the lower right corner of the last verso of each quire; most signatures were cut off during binding. Paper creamy white, darkened around edges, very thin and smooth. Vertical chain lines, 27 mm. apart; horizontal laid lines, 20 on 25 mm. Watermark "lion" is not identifiable because it is only partially visible at the top left corner of several folios (head with a tongue and a part of a curved tail).

SCRIPT

One scribe, anonymous. The script is small, rounded, leaning to the left, and without abbreviations; it is typical of the manuscripts with musical notation of the period. Ink is very dark brown. A similar script and decoration is in the unnumbered codex from the Tositsa Museum at Metsovo (Epirus, Greece) copied by Theophilos Nikolaou Tzerzeli in Metsovo in 1789.[19] The musical notation is of the Koukouzelian type.

DECORATION

Several pen-ornamented head- and tail-pieces painted in red, light yellow, and green (green pigment—apparently verdigris—

19. See Linos Politis, "Παλαιογραφικὰ ἀπὸ τὴν Ἤπειρο," *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Θεσσαλονίκης* 12 (1970): 329–407 at 353–55 and pl. 14. Ives in "Corrigenda and Addenda" indicated that Oliver Strunk of Princeton University dated the manuscript ca. 1750 because of the resemblance with dated facsimiles in Lorenzo Tardo, *L'antica melurgia bizantina nell'interpretazione della scuola monastica di Grottaferrata* (Grottaferrata, 1938) and other dated photos from Princeton.

damaged the paper). Large initials in bright red ink with elaborate pen-ornamentation throughout the manuscript. The modal signatures and the various great hypostases are rubricated with bright red ink.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
None.

BINDING
Red morocco leather (darkened) over wooden boards, gold-stamped and tooled: wide border frame with floral roll pattern; narrow inner frame with geometrical pattern; four large corner palmettes; a centerpiece diamond with a representation of the Virgin and Child. Two metal clasps on the outer edges. Binding is probably contemporary with the manuscript. Sewn at three stations. Cover is detached from the manuscript and sewing is exposed.

ORIGIN AND PROVENANCE
The similarity of the script and decoration between Plimpton MS 5 and the Metsovo manuscript suggest that MS 5 might have been produced in Greece some time in the middle or second half of the eighteenth century, possibly in Epiros, but more evidence is needed to support this proposition.

From the collection of E. Leighton, whose ex libris is within the cover. On April 25, 1929 the manuscript was sold to George A. Plimpton by Anderson.[20] Bequeathed to Columbia University by Plimpton in 1936.

BIBLIOGRAPHY
De Ricci, 2:1755; Ives, 34; Plimpton, 263.

20. This information is taken from De Ricci, 2:1755.

Plimpton MS 6

Manuel Moschopoulos. *Erotemata grammatica*.
Italy (?), s.xv^{m} –xv$^{3/4}$

CONTENTS

ff. 1r–109v: **Manuel Moschopoulos**, *Erotemata grammatica*. Title (f. 1r): Ἀρχὴ σὺν Θ(ε)ῷ ἁγίῳ τῶν ἐρωτημάτων τῶν διορθωθέντων παρὰ τοῦ σοφωτάτου καὶ λογιωτάτου κυρ(ίου) Μανουὴλ τοῦ Κρήτης. Inc. (f. 1r): Τί εστι προσῳδία … ; Expl. (f. 109v): … τὸ τετυψόμενον. τοῦ τετυψομένου.

Grammaticae artis graecae methodus Manuele Moschopulo authore (Basel, 1540).

ff. 110r–v: blank.

PHYSICAL DESCRIPTION

Combination of paper and parchment; ff. 110 (88 paper folios and 22 parchment folios); eight paper fly-leaves, seven at the beginning of the manuscript and one at the end; 185/190 x 130/134 mm. (one col.; written surface 127/130 x 80/82 mm.), spacious margins. Written in 22 lines, interlinear space 7 mm. Ruled Leroy P2a 20D1 on parchment folios in thin dry point, on hair side of 1v and on flesh side of 10v of each quire; paper folios ruled on each verso in dry point (double vertical justification lines only). Eleven quires; collation: 1–11^{10}. Each quire consists of a paper quaternion inserted into a parchment union, flesh side on the outside. Quires are not signed. Parchment thick, smooth, strong contrast between white flesh side and brownish-yellow hair side; a distinctive goat skin follicle pattern is clearly visible; occasional traces of hair follicles. Paper thick, creamy-white, rough. Vertical chain lines, 33–37 mm. apart; horizontal laid lines, 20 on 18 mm. There are no discernible watermarks—an unusual feature for a fifteenth-century manuscript—but this might be explained by the small size of the manuscript. In such octavo manuscripts, parts of watermarks normally found at the inner corners could have been cut off during the binding. The fly-leaf paper (with horizontal chain

lines, 33 mm. apart and vertical laid lines, 20 on 20 mm.) bears a watermark "hand" that is a close variant of Briquet "main," 10638 (Lucca, 1477; var. simil. in Pistoia, 1481).

SCRIPT

One scribe, anonymous. His handwriting is medium-sized, almost upright with a slight inclination to the right, humanistic script. Distinctive letters include heart-shaped beta with left vertical stroke extended below the body of the letter, curved xi with pronounced inclination to the left, tall narrow lunate sigma with a small hook at the bottom, and tall tau in two different forms: one with sharp apex at the top and straight vertical stroke, and the other with two rounded "hooks" at the top and at the bottom. Iota subscript and a single dot above iotas and upsilons are used regularly. Ink is dark brown (appears lighter on parchment leaves). There are a number of scribes who display a similar writing style: Leon Atrapes (copied Venice, Biblioteca Nazionale Marciana, Cod. gr. 440 in 1426);[21] John Eugenikos (copied Paris, Bibliothèque nationale de France, ms. gr. 2075 in 1439);[22] Gregory Aluates (copied Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. gr. 1757 in 1441/42);[23] Constantine Triboles (copied Paris, Bibliothèque nationale de France, ms. gr. 2188 in the third quarter of the fifteenth century);[24] Demetrios Sgouropoulos (copied Berlin, Staatsbibliothek Preussischer Kulturbesitz, Cod. Phill. 1591 in the third quarter of the fifteenth century);[25] and Immanuel Rhousotas (copied Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 38.3 in 1470).[26] Several of these scribes, such as Leon Atrapes, worked in Constantinople; others, such as Demetrios Sgouropoulos and Immanuel Rhousotas, worked in Italy, probably in Venice. The script in Plimpton MS 6 is especially closely related to that of

21. *RGK*, 2:no. 328.

22. Ibid., no. 217.

23. Ibid., 3:no. 145.

24. Ibid., 2:no. 318.

25. Ibid., 1:no. 101; Dieter Harlfinger, *Specimina griechischer Kopisten der Renaissance,* vol. 1, *Griechen des 15. Jahrhunderts* (Berlin, 1974), no. 26.

26. *RGK*, 1:no. 154; Dieter Harlfinger, *Griechische Handschriften und Aldinen: Eine Ausstellung anläßlich der XV. Tagung der Mommsen-Gesellschaft in der Herzog August Bibliothek Wolfenbüttel* (Wolfenbüttel, 1978), no. 25 and pl. 26.

Sgouropoulos and Rhousotas. Furthermore, the Cretan arabesque ornament of the headpiece in Plimpton MS 6 is almost identical with the ornaments on f. 1r in codex Guelf. 38.3 copied by Rhousotas.[27] And the Wolfenbüttel codex contains Manuel Chrysoloras's *Erotemata*, a textbook on Greek grammar, the same subject as in Plimpton MS 6.

DECORATION

There is one rectangular headpiece with Cretan arabesque ornament and a slightly pen-ornamented first initial executed in bright red ink on f. 1r. The titles and minor initials throughout the manuscript are in rusty brown ink. Initials are indented. Tau-initials are often in the shape of a cross decorated with small crosslets.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

None.

BINDING

Eighteenth-century (?) natural color Italian vellum over pasteboards; sewn at five stations. The number CXVII (in the upper left corner of the front cover, in light brown ink) is probably an old library number. There are Latin inscriptions on the spine: "Crate istii grata" and "Grec."

ORIGIN AND PROVENANCE

The close similarity in script and decoration between Plimpton MS 6 and MS Guelf. 38.3, which was copied by Immanuel Rhousotas in 1470 in Italy and probably in Venice, point to Italy as a probable place of production of Plimpton MS 6. Quires-quinions consisting of paper quaternions inserted in parchment unions, as well as the very strong contrast in color between flesh and hair sides of the parchment, support this proposition. As for the dating, the manuscript should be attributed to the middle to third

27. Harlfinger, *Griechische Handschriften*, pl. 26.

quarter of the fifteenth century on paleographic grounds. The date of the watermark on the fly-leaves (ca. 1477) probably pro-
192 vides the *terminus ante quem* for the manuscript.

The Italian binding and the Latin inscriptions on the cover indicate that the manuscript belonged to an Italian owner or library. The manuscript was purchased by George A. Plimpton (1855–1936) from a London bookseller (Cat. 108, no. 743). Bequeathed to Columbia University by Plimpton in 1936.

BIBLIOGRAPHY

Plimpton, 260 and pl. VII; De Ricci, 2:1755.

Plimpton MS 8

John Chrysostom. *Homily in Matthew* LIX, fragment
s.x$^{2/4-m}$

CONTENTS

ff. 1r–v: **John Chrysostom**, *Homily in Matthew* LIX. Inc. (f. 1r): // ἔρχεσθαι. οὐδ' ἂν προερρέθη (sic) … ; Expl. (f. 1v): … ἐρώτησον σαυτόν· (sic) ἐμὸν γὰρ δεῖξαι//.

J.-P. Migne, ed. *Patrologiae cursus completus … series graeca*, 161 vols. (Paris, 1857–66), 58:col. 574, ln. 54–col. 576, ln. 33.

PHYSICAL DESCRIPTION

Parchment, f. 1, 290 x 215 mm. (one col.; written surface 200 x 135/140 mm.). Written in 39 lines, interlinear space 5–7 mm. Ruled Leroy C 21C1a in dry point on hair side. Pricking in margins (small triangles). Script positioned across ruled lines and occasionally suspended from ruled lines. Parchment of medium quality, yellowish, medium-thick; lower left corner and right outer margin are damaged.

SCRIPT

One scribe. The script is a small calligraphic cursive minuscule

leaning to the right, with elements of *bouletée italique*.[28] Majuscule forms of lambda and pi (often), and epsilon and kappa (occasionally) reintroduced into the minuscule. This writing style was widely used during the second and third quarters of the tenth century. A somewhat similar script is found in Baltimore, Walters Art Museum, MS W.523, which was attributed by this author to the middle-third quarter of the tenth century.[29] The absence of ligatures epsilon-pi with apex and rho-alpha or rho-omicron indicates that the Plimpton fragment was copied earlier than Walters W.523, probably in the second quarter to middle of the tenth century. Diacritics are small; breathings are angular. Small minuscule initials in margins are in the ink of the text. Ink is medium-brown.

DECORATION
None.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
None.

BINDING
Not bound.

ORIGIN AND PROVENANCE
Modest execution and plain undecorated initials indicate probable monastic origin of the fragment.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY
Plimpton, 263; De Ricci, 2:1755; Ives, 34.

28. On this writing style, see Maria Louisa Agati, *La minuscola "bouletée,"* 2 vols., Littera antiqua, 9 (Vatican City, 1992), 1:242–57.

29. Nadezhda Kavrus-Hoffmann, "Tenth-Century Greek Gospels at the Walters Art Museum: Writing Styles and Ornamental Motifs," *The Journal of the Walters Art Museum* 62 (2004): 21–34 at 27–31 and pls. 4–6.

Nadezhda Kavrus-Hoffmann

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Plimpton MS 9

[St. John of Damascus]. *Barlaam and Joasaph,* fragments
Cyprus or Syria-Palestine (?), s.xi^{ex}–xii$^{1/3}$

CONTENTS

1. f. 1r–v, [**St. John of Damascus**], *Barlaam and Joasaph.* Inc.: // οὐδὲ τὸν ἐμὸν εὐεργέτην … ; Expl.: … ἀσαφῆ τινα καὶ ματαίαν βαττολο//< γίαν>.

2. f. 2r–v, [**St. John of Damascus**], *Barlaam and Joasaph.* Inc.: / /οἱ δὲ προμνημονευθέντες φθονεροὶ … ; Expl. … βούλομαι γενέσθαι τῶν ἐλπίδων//.

   St. John of Damascus, *Barlaam and Joasaph*, trans. H. Mattingly and G.R. Woodward (Cambridge, Mass., 1914; repr. 1983), 26, ln. 10 – 28, ln. 22; 38, ln. 10 – 40, ln. 9.

PHYSICAL DESCRIPTION

Parchment, ff. 2, 270/273 x 190/200 mm. (one col.; written surface 183/185 x 118/122 mm.). Written in 25 lines, interlinear space 8 mm. Ruled Leroy 32C1 on hair side in sharp dry point, which cuts deep into the parchment. If the original quires were quaternions and followed "Gregory's rule," the two folios were second and seventh quire folios. Parchment of mediocre quality, thin, creamy-white (flesh side) and brownish with traces of hair follicles (hair side); a pronounced contrast in color between flesh and hair sides. The two leaves cut unevenly; inner margin and lower left corner are damaged.

SCRIPT

One scribe, anonymous. The script is medium-sized, rounded, neat, and uniform minuscule leaning to the right; can be characterized as late *Perlschrift*. The scribe apparently was a professional calligrapher who displayed steady and assured handwriting. A few slightly enlarged letters (zeta, majuscule lambda, and phi) do not interfere with the overall uniformity of the script. There are no elongated strokes and flourishes, and the script looks somewhat

formal and static. A similar script is found, for example, in Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. gr. 478 (scribe George; manuscript attributed to the second half of the eleventh century).[30] This kind of script is firmly rooted in the calligraphic tradition of the eleventh century, and the decoration is probably the only indicator of a somewhat later date. There are occasional iotacisms. Ink is medium-brown. On ff. 1v and 2r flaked ink was restored by a later hand with dark brown ink.

DECORATION

There is one large (130 x 100 mm.), extensively flaked miniature in a vermillion frame, located in the middle of the text on f. 2v and painted over the ruled lines. The painting represents Barlaam (on the right) before the king (on the left) with two slanderers standing behind the king. Colors are gold, red (vermillion), dark green, and brown on a dark blue background. Along the edges of this leaf (in magenta ink and Alexandrian semi-majuscule) there are inscriptions explaining the content of the miniature: οἱ ἐνδιαβάλλοντες ἄνδρες πρὸς τὸν βασιλέα τὸν εὐσεβεῖ (sic) ἄνδρα ("men slandering the pious man to the king"—in the left margin); ὁ εὐσεβὴς ἀνήρ ("the pious man"—in the right margin). Initials in magenta ink, not ornamented.

The miniature is close in style, composition, location (in the midst of the text), and especially palette, to manuscripts of the so-called "Karahissar group" of the twelfth century.[31] Many manuscripts from this group were copied and decorated in the provinces of the Byzantine Empire, such as Cyprus and the Syria-Palestine region, although some of the deluxe codices were certainly produced in Constantinople.[32] The mediocre quality of the

30. *RGK*, 3:pl. 66.

31. On this group of manuscripts, known also as the Chicago-Karahissar group or the Group 2400, see Paul Canart, "Les Écritures livresques chypriotes du milieu du XI^{e} siècle au milieu du XIII^{e} et le style palestino-chypriote 'epsilon,'" *Scrittura e civiltà* 5 (1981): 17–76; Annemarie Weyl Carr, *Byzantine Illumination 1150–1250: The Study of a Provincial Tradition* (Chicago, 1987).

32. B.L. Fonkič, "K Voprosu o kodicologicheskom izuchenii rukopisei chicago-karahissarskoi gruppy," *Drevnerusskoe Iskusstvo: Rukopisnaia Kniga*, 3 vols. (Moscow, 1972–83), 3:300–302; Ernst Gamillscheg, "Fragen zur Lokalisierung der Handschriften der Gruppe 2400," *Jahrbuch der Österreichischen Byzantinistik* 37 (1987): 313–21.

Plimpton fragment probably indicates its provincial origin. Because it displays the writing style *Perlschrift* and not the "epsilon style," which was common to the Karahissar group, the fragment probably should be dated to the end of the eleventh or the first half of the twelfth century.[33]

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

The inscriptions in margins on f. 2v by the scribe explain the content of the miniature (see above, decoration section).

BINDING

Not bound.

ORIGIN AND PROVENANCE

Although paleographic features could indicate an eleventh-century production, the fragment's decoration strongly suggests the first half of the twelfth century. The decoration is closely related to that of the Karahissar group of manuscripts. And the fragment's ruling pattern is quite common in manuscripts of that group. The mediocre quality of the parchment, the simple palette that differs from Constantinopolitan manuscripts, and the somewhat crude execution of the miniature probably indicate provincial, rather than Constantinopolitan, origin of the manuscript. The Cyprus or Syria-Palestine regions are possibilities.

The fragment was identified by Paul J. Alexander as two leaves from the famous Ioannina-Cambridge codex of *Barlaam and Joasaph*. One-hundred-forty-one folios of this codex are at Ioannina, Zosimaia School Library (Cod. 1), and 14 folios are at Cambridge University Library (MS Add. 4491). Plimpton MS 9's ff. 1r–v precede f. 1 of the Cambridge fragment, whereas ff. 2r–v continue f. 4v of the Cambridge fragment.[34]

33. Manuscripts of the Karahissar group with the "epsilon" writing style are usually attributed to the second half of the twelfth century and to the first half of the thirteenth.

34. See Ives, 34; and Paul J. Alexander's letter (October 22, 1941) placed in the internal library file for the fragment.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY

De Ricci, 2:1774; Ives, 34. About the Ioannina-Cambridge codex, see S. Der Nersessian, *L'Illustration du Roman de Barlaam et Joasaph* (Paris, 1937), 18ff.; P. Easterling, "Hand-List of the Greek Manuscripts in the University Library, Cambridge," *Scriptorium* 16 (1962): 302–23 at 312 (attributes manuscript to s.xi).

Plimpton MS 10

Psalter, fragment
Constantinople, the Hodegon monastery, s.xiv^{2}–xv^{in}

Contents

ff. 1r–1v: *Psalter*. Inc. (f. 1r): //τὰ ἐλέη αὐτοῦ καὶ τὰ θαυμάσια … ; Expl. (f. 1r): … καὶ ἐταπεινώθη ἐν κόποις ἡ//; Inc. (f. 1v): //καὶ τοὺς δεσμοὺς αὐτῶν διέρρηξεν … ; Expl. (f. 1v): … πᾶν βρῶμα ἐβδελύξατο ἡ//.

Alfred Rahlfs, ed., *Septuaginta*, 9th ed., 2 vols. (Stuttgart, 1935; repr. 1971), Psalm 106:8–12 and 14–18.

PHYSICAL DESCRIPTION

Parchment, f. 1 (mutilated, only upper half of one leaf remains), 142/145 x 202/206 mm. (one col.; written surface 110 x 123/125 mm.). Written in 11 lines, interlinear space 10.5 mm. Ruled on hair side with dull dry point, Leroy 31(?)C1 (number of horizontal lines on the bottom margin is not known). Parchment of fine quality, medium thick, white but slightly darkened from exposure, smooth.

SCRIPT

One scribe, anonymous. His handwriting is large, rounded, calligraphic formal minuscule, slightly leaning to the right. The script

is a classic example of the so-called "Hodegon style" of the second half of the fourteenth and the beginning of the fifteenth century, the acme period for this writing style. Similar scripts can be found in many manuscripts produced in the Hodegon monastery in Constantinople at that time, for example in London, British Library, Add. MS 11837, copied by the scribe Methodios in 1357;[35] in Oxford, Christ Church College, MS gr. 61, copied by the famous scribe Joasaph (active 1360–1406);[36] in Vatican City, Biblioteca Apostolica Vaticana, Cod. Chig. 29, copied by monks John and the above-mentioned Joasaph in 1394,[37] and in Patmos, Monastery of St. John the Theologian, MS 708, copied by the scribe Gedeon in 1429.[38] Ink is medium grayish-brown. Initials and large semicolons are in magenta ink.

DECORATION
None.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
None.

BINDING
Not bound.

ORIGIN AND PROVENANCE
Paleographically, the fragment can be attributed to the second half of the fourteenth or beginning of the fifteenth century. The "Hodegon" writing style, grayish-brown tint of the ink, word endings written above the top line, and large semicolons in magenta ink strongly indicate that the fragment belonged to a manuscript

35. Ioannis Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., Byzantina Neerlandica, 8 (Leiden, 1981), 64–65 and pl. 466, no. 260.

36. Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97), 4:no. 52.

37. Enrica Follieri, *Codices graeci Bibliothecae Vaticanae selecti*, Exempla scripturarum, 4 (Vatican City, 1969), pl. 45.

38. Spatharakis, 70, no. 288.

executed in the famous Constantinopolitan center of book production of the fourteenth and fifteenth centuries, the Hodegon monastery.

Nothing further is known about the fragment. It was bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY

De Ricci, 2:1756 (attributes fragment to s.xii); Ives, 34 (attributes fragment to ca. 1400).

Plimpton MS 11

Lectionary, fragment (Aland *l* 1120, former *l* 1636)
s.xiii^{2}–xiv^{in}

CONTENTS

ff. 1r–1v: *Lectionary* (the beginning of *The Synaxarion*). Title (f. 1r): Μεγά(λη) Κυριακῆ τοῦ Πάσχ(α). Ἐκ τοῦ κατ(ὰ) Ἰωάννην … . Inc. (f. 1r): Ἐν ἀρχῇ ἦν ὁ λόγος … ; Expl. (f. 1v): … ἡ ἀλήθεια διὰ Ἰησοῦ Χριστοῦ ἐγένετο//.

NTG, John 1:1–17.

PHYSICAL DESCRIPTION

Parchment, f. 1, 279 x 1172/185 mm. (two col.; written surface 206/208 x 143 [60/65 + 16 + 62/70] mm.). Written in 23 lines, interlinear space 9–10 mm. Ruled Leroy P2 20D2 on hair side in sharp dry point, which cuts deep into the parchment. Pricking in margins for vertical lines only (large slits and smaller triangles). Parchment of poor quality, thick, stiff, slightly warped, yellowish and brownish, edges darkened by exposure, water stains along the edges, especially on the bottom.

SCRIPT

One scribe, anonymous. The script is large, upright, and somewhat squat archaizing minuscule of the second half of the thir-

teenth to the beginning of the fourteenth century with many majuscule forms incorporated into the minuscule. Enlarged thetas and majuscule lambdas descend below the line. Breathings are rounded, circumflexes are enlarged. The handwriting is somewhat crude and not particularly calligraphic. Ink is medium to light brown. Lower part of the text on both sides was damaged by water and was reinked by a later hand in black ink.

DECORATION

There is one pi-shaped headpiece with finials on f. 1r; fields are divided into squares and the squares into triangles filled with stylized floral vegetation. The first initial epsilon is narrow and disproportionately tall, stretching along the full length of the column. The headpiece and the first initial were executed in pale red ink and the brown ink of the text. The first initial is flaked extensively. Minor initials and ekphonetic notation are in pale red ink.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

There are short insignificant scribblings in the middle margin apparently by the hand that reinked.

BINDING

Not bound.

ORIGIN AND PROVENANCE

The fragment is the first folio of a lectionary, strayed from its original codex, Thessaloniki, Aristotle University of Thessaloniki, MS Class. Sem. 75 (Aland *l* 1120). Parchment of poor quality and a certain roughness of the script and decoration suggest a provincial monastic origin of the fragment, but one folio does not provide sufficient evidence for localization. I did not have an opportunity to study the parent manuscript.

Provenance of the fragment is unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY

Plimpton, 263; De Ricci, 2:1756; Clark, 26.

Plimpton MS 12

The Gospel of Matthew, fragments (Aland 2460, formerly 2417)
s.xiii^{2}–xiv^{in}

CONTENTS

1. ff. 1r–v: The Gospel of Matthew. Inc.: <ἀποδώ>//σουσι περὶ αὐτοῦ λόγον ἐν ἡμέρᾳ κρίσεως … ; Expl.: … ὅστις γὰρ ἂν ποιήση//.

2. ff. 2r–v: The Gospel of Matthew. Inc.: <ἀπ>//έθετο ἐν φυλακῇ διὰ Ἡρωδιάδα … ; Expl.: … οἱ δὲ ἐσθίοντες ἦσαν ἄνδρες//.

   NTG, Matthew 12: 36–50 and 14: 3–21.

PHYSICAL DESCRIPTION

Parchment, ff. 2, 235/240 x 167/174 mm. (one col.; written surface 175/179 x 103/110 mm.). Written in 26 lines, interlinear space 7 mm. Not ruled. The two leaves, now separated, formed a bifolium and were originally as leaves 2 and 7 in the fourth quire of a Gospel manuscript now in Ioannina, Greece.[39] Parchment of poor quality, medium-thick, grayish-white (flesh side), brownish (hair side).

SCRIPT

One scribe, anonymous. The script is medium-sized, somewhat rigid, slightly leaning to the right archaizing minuscule, typical for the second half of the thirteenth to the beginning of the fourteenth century. The archaizing features are the following: some letters (majuscule epsilon and lambda, tall tau, closed form of theta, and a ligature majuscule epsilon-phi) are slightly enlarged; there is a high percentage of majuscule and semi-majuscule forms (alpha, epsilon, eta, kappa, lambda, pi, and sigma) reintroduced into the minuscule; majuscule lambda descends below the line;

39. Identification was made by K.W. Clark in his letter of April 9, 1973 (in the internal library file for the fragment).

and majuscule kappa has a form similar to that of Theodore Hagiopetrites.[40] Use of hyphens also indicates a later than twelfth-
202 century date, although Murphy refers to this fragment as an early example of hyphenation (see bibliography below). The handwriting of the fragment is similar to that of the scribe Meletios, who copied Paris, Bibliothèque nationale de France, ms. Coislin 223 in 1300/1301.[41] Both handwritings represent the so-called "Hagiopetrites style." Ink is medium-brown. Initials, chapters, and ἀρχή/τέλος for use of this Gospel as a lectionary are in pale reddish-brown ink.

DECORATION
None.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
Chapters and ἀρχή/τέλος were written by the scribe in margins, in pale reddish-brown ink.

On the lower margin of f. 1r there are traces of an erased illegible note (4 lines) in cursive script, brown ink, probably modern.

BINDING
Not bound.

ORIGIN AND PROVENANCE
The two leaves were once part of the manuscript now in Ioannina, Zosimaia School Library, Cod. 2. Another fragment (a quaternion) is now in Münster, Institut für Neutestamentische Forschungen, Cod. 3.[42] Archaizing script of the "Hagiopetrites style" indicates that the Plimpton and Münster fragments, as well as their parent manuscript from Zosimaia School Library, should be attributed to between the second half of the thirteenth and the beginning of the fourteenth century. Poor quality parchment

40. See numerous plates in Nelson, *Theodore Hagiopetrites*.

41. *RGK*, 2:pl. 211, no. 375.

42. See quire composition of the Ioannina MS including Plimpton and Münster fragments in Politis, "Παλαιογραφικὰ ἀπὸ," 337.

and modest execution suggest a provincial monastic origin of the manuscript.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY

Plimpton, 263; De Ricci, 2:1756 (attributes the manuscript to s.xii); Clark, 25–26 (MS 2; attributes the manuscript to s.xii); L. Politis, "Παλαιογραφικὰ ἀπὸ τὴν Ἤπειρο," *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Θεσσαλονίκης* 12 (1970): 327–408 at 336–37 (attributes the manuscript to s.xii); Murphy, "Hyphens," 303 (accepts the s.xii date).

Plimpton MS 13

Legal deed, fragment
Dated April 23, 1557

CONTENTS

f. 1r: *Legal deed*. Inc.: Εἰς στὴν δόξαν τοῦ Χ(ριστο)ῦ ἀμι(ν) ,αφνζ' μη(νὶ) ἀπριλλ(ίῳ) στὶς κγ. Εὐρισκομενα τα διω μερη … ; Expl.: … ἐμετετεθη ἡ παροῦ(σα) ἡπο χηρὸς ἐμοῦ πάπ(ου) Γεωργ(ίου) (spelling and diacritics as in the original).

f. 1v: blank.

Not published.

PHYSICAL DESCRIPTION

Parchment, f. 1, 298 x 333 mm. at widest points (one col.; written surface 275 x 290 mm.). Written in 31 lines, interlinear space varies (9–15 mm.). Not ruled. Parchment of mediocre quality, very thick, grayish-yellowish (flesh side), yellow with traces of hair (hair side); edges cut unevenly; some holes in the parchment; the lower part of the folio and the end of the text are mutilated. The folio was folded up several times into smaller and smaller rectan-

gles; large punctures along the folding lines indicate that the document was bound together with other papers.

SCRIPT
One scribe, papas and notary Petros Kalabros. The script is an ordinary cursive minuscule of the time, so-called *Gebrauchsschrift*,[43] with some abbreviations and numerous iotacisms. Ink grayish-brown.

DECORATION
None.

COLOPHON
By the scribe, on line 16: ἐγ(ὼ) ὁ πάπ(ας) Πέτρος Καλαβρός (sic) καὶ νοτ(ά)ριος ἔγραψα. The date is on the first line, in Greek letters, April 23, 1557 (the date is *Anno Domini*, not *Anno Mundi*; the latter was the norm in Greek manuscripts).

MARGINALIA / GLOSSING / NOTES
None.

BINDING
Not bound.

ORIGIN AND PROVENANCE
The folio is in modern Greek (demotic) and is a legal deed concerning a transfer of property. The litigants are Nikolaos Negris and Georgios Poulis. It was written by a clerical notary Petros Kalabros on April 23, 1557.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY
De Ricci, 2:1756; Ives, 34.

43. See Herbert Hunger, "Gebrauchsschriften und Stilisierungsversuche in griechischen Handschriften des 15. und 16. Jahrhunderts," in *He Hellenike Graphe kata tous 15ο kai 16ο Aiones = The Greek Script in the 15th and 16th Centuries* (Athens, 2000): 11–30.

Plimpton MS 14 (cover folio)

Lectionary, fragments (not in Aland)
Constantinople (?), s.xi²

CONTENTS

f. 1r–v: *Lectionary*. Only one side of the folio is legible. First column: Inc. <ἄ>//φεσιν ἁμαρτιῶν εἰς πάντα τὰ ἔθνη … ; Expl.: … ἀπὸ Ἰ(ερουσα)λήμ (sic) ὑμεῖς δέ ἐστε//. Second column: Inc. //ἕως οὗ ἐνδύσησθε δύναμιν ἐξ ὕψους … ; Expl.: … αὐτοὺς ἔξω ἕως//.

NTG, Luke 24:47, ln. 2–48, ln. 1 and Luke 24:49, ln. 3–50, ln. 1.

PHYSICAL DESCRIPTION

Parchment, f. 1 (upper half of a folio), 155 x 226 mm. Written in two columns with only 6 (1st col.) and 7 (2nd col.) lines remaining (of up to 15 total perhaps, judging from the small amount of text lost in the first column), interlinear space 15 mm. (!). Ruled on hair side, the pattern is not possible to restore. Parchment is medium thick, soft and smooth, and was apparently of very good quality, but is now darkened, distorted, and torn because of its use as a cover for Plimpton MS 14.

SCRIPT

One scribe, anonymous. The script is calligraphic, rounded, bold liturgical minuscule leaning to the right. It is closely related to the liturgical minuscule of many Constantinopolitan deluxe manuscripts, such as Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. gr. 463 (copied by the scribe Symeon and dated 1063);[44] Moscow, State Historical Museum, Cod. Synod. gr. 511;[45] and Mt.

44. See Follieri, pl. 26; *RGK*, 3:pl. 328, no. 590.

45. See Nadezhda Kavrus, "Imperatorskii skriptorii v XI veke," *Vizantiiskii Vremennik* 49 (1988): 134–42 at 139–40 and pls. 1–12 at pl. 11. Note that Moscow Codex 511 has only ten lines of text on a page with interlinear space 21–22 mm.

Athos, Monastery of Dionysiou, Cod. 587[46]—all lectionaries. Ink is dark brown, pen is thick. There is one minor initial in gold and
206 magenta ink. Ekphonetic notation is in magenta ink.

DECORATION
None.

COLOPHON
None.

MARGINALIA / GLOSSING / NOTES
None.

BINDING
Not bound.

ORIGIN AND PROVENANCE
Copied during the second half of the eleventh century, as shown by the script; the excellent calligraphy, wide margins and generous spacing between the lines of text suggest that the fragment comes from a codex of Constantinopolitan origin and is similar to the best examples of manuscript production of that period. It is not known when or how the fragment became a cover folio for another manuscript.

Provenance unknown. Plimpton MS 14, the manuscript for which this leaf serves as a cover, was bequeathed to Columbia University in 1936 by George A. Plimpton.

BIBLIOGRAPHY
De Ricci, 2:1756 (attributes the fragment to s.xii); Ives, 35–36 (attributes the fragment to the year 1400).

46. M.-L. Dolezal, "Illuminating the Liturgical Word: Text and Image in a Decorated Lectionary (Mount Athos, Dionysiou Monastery, Cod. 587)," *Word & Image* 12 (1996): 23–60 with numerous illustrations.

Plimpton MS 14[47]

Theological miscellany, beginning missing
City of Kios in Nicaea province, dated April 21, 1644

CONTENTS

ff. 1r–143v: *Theological miscellany*.

PHYSICAL DESCRIPTION

Paper, ff. 143, 148/149 x 100/103 mm. (one col.; written surface 120 x 65/70 mm.). Written in 15 lines, interlinear space 8 mm. Barely visible ruling, for horizontal lines only. Twelve quires; collation: 1^{8} (-2, 3, 4, 5, 6, 7, 8) $2–4^{8}$ 5^{8} (-1) 6^{8} (-1) 12^{8} (-1). Quires signed by the scribe in the middle of the lower margin of the first recto and last verso of each quire; catchwords located horizontally at the lower right corner of the last verso of each quire. Paper thick, rough, brownish; barely discernible vertical chain lines and horizontal laid lines; no watermarks.

SCRIPT

One scribe, Christodoulos, an anagnostes (a minor cleric) of the city of Kios in Nicaea province. The script is an ordinary cursive of the time (*Gebrauchsschrift*) with numerous abbreviations. Ink is grayish-brown and dark brown.

DECORATION

Simple headpieces with interlace ornament in bright red ink and the ink of the text; titles, pen-ornamented initials, and a few marginal notes in bright red ink.

COLOPHON

On f. 116r, by the scribe, in bright red ink: Τὸ παρὸν βιβλί(ον) ἐγράφ(η) ὑπὸ χειρ(ὸς) Χ(ριστ)ωδούλου τοῦ ἀναγνόστου τῆς ἁγίας μητροπόλεως Νικαί(ας) καὶ εἰς τ(ὴν) Κήον. Εἰς μνήμη

47. Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue. See detailed contents in Ives, 35.

ἔγραψα ταῦτα καὶ εὔχαιστε μοι. ,αχμδ' ἔτους ,ζρνβ' ἰν(δικτιῶνος)
ιβ' ἡλίου κύκλι ιβ' σελή(ν)ης κύκλοι η' θεμέλιον σελ(ήν)ης α' ...
208 ἀπριλλί(ῳ) κα' ἐτελείοσα ταύτα (spelling and diacritics as in the original). The date is given in both *Anno Domini* and *Anno Mundi*.

MARGINALIA / GLOSSING / NOTES

A few marginal glosses by the scribe.

BINDING

The binding is original: dark brown leather over pasteboards; decorated with almond-shaped (so-called *mandorla*) centerpieces on both covers. The centerpieces have scalloped borders and are blind-stamped with vegetal ornament. There are several small holes along the edges, perhaps from a now lost metal decoration. The fragile original binding was covered with a damaged parchment leaf from an eleventh-century lectionary; see description above, Plimpton MS 14 (cover folio).

ORIGIN AND PROVENANCE

Copied in 1644, in the city of Kios in Nicaea province,[48] by Christodoulos, an anagnostes from Nicaea.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY

Plimpton, 263; De Ricci, 2:1756 (with inaccurate contents and date); Ives, 35–36 (with detailed contents and correct date, but the city of Kios was mistakenly identified as the island of Kos).

48. Modern town of Gemlik in Turkey.

Plimpton MS 15[49]

Theological miscellany
February 21, 1669–August 25, 1694

CONTENTS
ff. 1r–160v: *Theological miscellany*.

Contains miscellaneous theological treatises, hymns, and prayers. Drawings of virtues and vices trees. Most of the treatises concern confession and its benefits, with penalties for failing to confess sin. The collection includes excerpts from John IV Nesteutes and Makarios the Great (the Egyptian). Folios 16v, 51r–v, 58v, 70r–73v, 80r–v, 104v, 156r–158v, and 161r–162v: originally blank, filled with late (eighteenth and nineteenth century) miscellaneous notes.

PHYSICAL DESCRIPTION
Paper, ff. 156 (foliated through 162; numbers 70–72 and 100–102 are skipped), 139/140 x 100 mm. (one col.; written surface varies by scribes (103 x 65 mm. – first scribe). Written in 20–25 lines, interlinear space varies. Not ruled. Quires are mostly quaternions, not signed. Paper of mediocre quality, color varies from white to brownish, thickness differs, rough, laid and chain lines are almost indiscernible; no watermarks.

SCRIPT
Written by twelve scribes: **I** ff. 1r–16r, 52r–58r, 81r–102v, 105r–152r, and 159r–160v, black ink; **II**, ff. 17r–28v, light grayish-brown ink; **III**, ff. 29r–36v (7 lines), medium grayish-brown ink; **IV**, f. 36v, light brown ink; **V**, ff. 37r–40r (9 lines), light grayish-brown ink; **VI**, ff. 40r–41v, grayish-brown ink; **VII**, ff. 42r–50v, medium-

49. Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue. The information about content is partly taken from Ives, 36. Texts could not be identified in Luci Berkowitz and Karl A. Squitier, *Thesaurus linguae graecae Canon of Greek Authors and Works*, 2nd ed. (Oxford, 1986), or in the online *TLG: Thesaurus linguae graecae* (http://www.tlg.uci.edu/).

brown ink; **VIII**, ff. 59r–66v, medium brown ink; **IX**, ff. 67r–69v, medium grayish-brown ink; **X**, ff. 74r–79v, medium brown ink;
210 **XI**, ff. 103r–104r, medium brown ink; **XII**, ff. 153r–155v, medium-brown ink. All handwritings are ordinary cursive scripts of the seventeenth century with many abbreviations. Only the twelfth scribe indicated his name: hieromonk Gennadios (see below, colophon section). The handwritings of the fifth scribe and, to some extent, of the first scribe resemble the script of Christodoulos, anagnostes from Kios in Nicaea province who copied Plimpton MS 14 in 1644.

DECORATION

Headpieces with interlace and vegetal ornament and pen-ornamented initials in bright red ink.

COLOPHON

By the hand of the twelfth scribe, on f. 157v: "1669 ἐγενθηκα (?) φεβρουαριου μηνος 21. Γεναδιος ἱερομοναχος καὶ ετεληωθηκα ... εις στους 1694 μηνι ἀυγου<στου> 25." On f. 158r: "τουτο τω βιβλην υπαρχοι ἐμου Γεναδιου ιἐρομοναχου" (spelling and diacritics as in original).

MARGINALIA / GLOSSING / NOTES

Numerous late notes (eighteenth and nineteenth century) on originally blank folios; two of the notes dated 1817 and 1819.

BINDING

The binding is original; plain leather over pasteboards.

ORIGIN AND PROVENANCE

As follows from the colophon, the manuscript was executed 1669–94. Copied most likely in a monastery by several monks with the participation and, perhaps, under the supervision of hieromonk Gennadios. Similarity to Plimpton MS 14's paper and script might indicate Near East (Nicaea?) as a possible place of the origin of Plimpton MS 15.

Miscellaneous notes from the eighteenth and nineteenth century were probably added in the same monastery where the manuscript was produced.

Provenance unknown. Bequeathed to Columbia University by George A. Plimpton in 1936.

BIBLIOGRAPHY
De Ricci, 2:1756; Ives, 36.

Plimpton MS 16

Aristotle. *Magna moralia*
Theodore Gazes. *Introduction to Greek Grammar*
Italy, Venice, s.xv^{ex}–xvi^{in}

CONTENTS
ff. 1r–v: blank.

1. ff. 2r–38r: **Aristotle**, *Magna moralia*. No title. Inc. (f. 2r): ⟨E⟩πειδὴ προαιρούμεθα λέγειν ὑπὲρ ἠθικῶν … ; Expl. (f. 38r): … χρῆσθαι φίλῳ ἐν ἴσοις φίλοις φιλία.

   Magna moralia in Aristotle, *Metaphysics Books X–XIV; Oeconomica and Magna moralia*, trans. G. Cyril Armstrong (Cambridge, Mass., 1935; repr. 1969), 446–684 (1181a23–1213b30).

ff. 38v–39v: blank.

2. ff. 40r–111r: **Theodore Gazes**, *Introduction to Greek Grammar*. Title (f. 40r): Τῶν γραμματικῶν τοῦ Θεοδώρου τοῦ Γαζοῦ εἰσαγωγῆς ὁ βίβλος πρῶτος (sic) σὺν τῷ θεῷ. Inc. (f. 40r): <T>ῶν τεσσάρων καὶ εἴκοσι γραμμάτων … ; Expl. (f. 111r): … τῆν δὲ ἡμῖν μέθοδον λέγομεν.

3. f. 111r: Table of contents for the *Introduction to Greek Grammar*.

   Theodorus Gazes, *Institutionis grammaticae libri IV* (Venice, 1495; repr. Basel, 1540).

ff. 111v–114v: blank.

212 **PHYSICAL DESCRIPTION**

Paper, ff. 114, two paper fly-leaves—one at the beginning and one at the end of the manuscript, 286 x 196 mm. (one col.; written surface 193 x 98 mm.), spacious margins. Written in 30–31 lines, interlinear space 7 mm. Barely visible ruling (horizontal lines only) on folios 2–38 (on each verso); folios 39–114 not ruled. Fifteen quires, collation: 1^{10} $2–4^{8}$ 5^{6} (-1) $6–13^{8}$ 14^{8} (-1) 15^{4}. Quires signed by the hand of Damiano Guidotto (see below, script section) in the middle of the lower margin of 1r of each quire. There are two sets of signatures for the two parts of the manuscript: Aristotle, quires 1–5 (α'–ε' = 1–5) and Gazes, quires 6–15 (α'–ι' = 1–10). The first quire is also signed by the main scribe of the manuscript in the lower right corner of the first folio. Same paper as in Plimpton MS 3: high-quality, creamy-white, thick, smooth. Horizontal chain lines, 35–45 mm. apart; vertical laid lines, 20 on 18 mm. Watermark "crossbow" in a circle (the same as in Plimpton MS 3), a close variant of Harlfinger "arbalète" 32 (Florence 1494) and similar to Briquet "arbalète" 742 (Verona, 1490), 746 (Venice, 1471–75; Vienna, 1498–1503; Florence, 1469–1503), and 748 (Rome, 1505).

SCRIPT

One main scribe, anonymous. His script is very similar to the hand of Damiano Guidotto but is not identical, as was suggested by Ives (see bibliography below). There are some significant differences in the handwritings of Plimpton MS 3, which was copied by Guidotto, and MS 16 (e.g., in forms of tall taus and thetas). The difference between the two scribes is especially obvious on the folios where the title and marginalia were written by Guidotto (throughout ff. 40–114). Murphy identified the scribe of MS 16 as one of Guidotto's collaborators on Durham (N.C.), Duke University Library, MS gr. 30 (see bibliography below). The scribe of MS 16 might have been Guidotto's apprentice. Guidotto was apparently the commissioner and organizer of Plimpton MS 16, and he himself wrote the title, subtitles, marginalia, table of contents, and endnote "χάρις τῶ θεῷ ἀεί" in the *Introduction to Greek Grammar* (ff. 40–111). He also signed all the quires throughout the manuscript. Sepia ink is light to medium grayish-brown.

DECORATION

Not decorated. No rubrication, although spaces for rubricated initials have been left consistently throughout the manuscript.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

Glosses throughout the text of the *Introduction to Greek Grammar* by the hand of Damiano Guidotto.

On f. 1r, top, a sixteenth-century note in Latin, *Quaedam in moralibus*, probably by the same hand as the ownership notes in Plimpton MS 3 (see MS 3 description above).

BINDING

The manuscript was rebound in 1936; quarter binding, red Russia leather and brownish cloth over wooden boards; sewn at five stations; gilt fore edge; gold lettering (authors and titles) on the spine.[50] Front cover is detached. Binding is identical to that of Plimpton MS 3.

ORIGIN AND PROVENANCE

The manuscript was apparently commissioned by Damiano Guidotto of Venice for his private library at some time between the end of the fifteenth and beginning of the sixteenth century (about the same time as Plimpton MS 3—see description above). Plimpton MS 16 was copied by an anonymous scribe, whose handwriting is a close imitation of Guidotto's. Not much is known about Guidotto, who lived in Venice and copied several manuscripts apparently for his own library.[51]

In the sixteenth century the manuscript probably belonged to the Franciscan monastery of San Francesco della Vigna in Venice, together with Plimpton MS 3. Both MS 3 and MS 16 were sold in 1835 from the collection of abbot Matteo Canonici to Rev. Walter Sneyd, whose book-plate is on the front cover. His sale (Lon-

50. De Ricci, 1:1755, described the earlier binding as "Russia leather, gold-tooled. Bound in England ca. 1835."

51. Eleuteri and Canart, 89 and pl. 30; Murphy, "Greek Epigrams," 489–90.

don, Sotheby's, 1903, no. 52) to Thomas; C.W. Dyson Perrins' sale (London, Sotheby's, June 17, 1907, no. 29) to Dobell; subsequently in Germany; bought by George A. Plimpton and bequeathed by him to Columbia University in 1936.[52]

BIBLIOGRAPHY

Plimpton, 260; De Ricci, 2:1756; Ives, 36; André Wartelle, *Inventaire des manuscrits grecs d'Aristôte et de ses commentateurs* (Paris, 1963), 88; Ch. Brockmann, "Zur Überlieferung der aristotelischen Magna Moralia," in *Symbolae Berolinenses für Dieter Harlfinger*, ed. F. Berger et al. (Amsterdam, 1993), 47 and stemma codicum; Murphy, "Greek Epigrams," 489–90.

Plimpton MS Add. 6

Euclid. *Elements*, book 1HOR, 1–23 (ascribed to Heron of Alexandria)
Heron of Alexandria. *Geometrica*, incomplete
Northern Italy (?), s.xvi[1]

CONTENTS[53]

1. ff. 1r–2r: **Euclid**, *Elements*, book 1HOR, 1–23 (ascribed to Heron of Alexandria). Title (f. 1r): Ἡρῶνος περὶ γεωμετρουμένων ὅροι ἐκ τῶν Εὐκλείδους γεωμετρικῶν. Inc. (f. 1r): Σημεῖόν ἐστιν, οὗ μέρος οὐδέν. Γραμμὴ δὲ μῆκος ἀπλατές … ; Expl. (f. 1v): … εἰς ἄπειρον ἐφ' ἑκάτερα τὰ μέρη ἐπὶ μηδέτερα συμπίπτουσιν ἀλλήλαις.

   Euangelos S. Stamatis, ed., *Euclidis elementa*, 5 vols. (Leipzig, 1969–77), 1:book 1HOR, 1–23.

52. The provenance information is taken from De Ricci, 2:1756.

53. For a collation of variant readings in this manuscript, see the notes compiled by Samuel A. Ives, Columbia University, Rare Book and Manuscript Library, shelved as MS Coll. Plimpton, G. Part VI.

2. ff. 2r–52r: **Heron of Alexandria**, *Geometrica* (incomplete). Title: (f. 2r):Ἥρωνος ἀρχὴ τῶν γεωμετρουμένων. Inc. (f. 2r): Καθὼς ἡμᾶς ὁ παλαιὸς διδάσκει λόγος … ; Expl. (f. 52r): … τοσούτων ἔσται σχοινίων τὸ ἐμβαδὸν τοῦ τμήματος//. 215

Johan Ludvig Heiberg, ed., *Heronis Alexandrini opera quae supersunt omnia*, 5 vols. (Leipzig, 1899–1914; repr. 1976), 4:chap. 2, sec. 1, ln. 1–chap. 19, sec. 3, ln.8.

ff. 52v–56v: blank

PHYSICAL DESCRIPTION

Paper, ff. 56, four fly-leaves (two in the front and two in the back, the latter are numbered 57 and 58), 208 x 155 mm. (one col.; written surface 142/145 x 85 mm.), spacious margins. Written in 20 lines, interlinear space 7 mm. Ruled Leroy D 24D1. Ruling system Leroy 13. In thin dry point, lines barely visible. Seven quires; collation: $1–7^{8}$. Quires signed with vertical catchwords only, in the lower right corner of the last verso of each quire. Paper of fair quality, yellowish, thick, feels somewhat fuzzy when touched. Horizontal chain lines, 28–30 mm. apart; vertical laid lines, 20 on 19 mm. Watermark "anchor" in a circle with a star on the top and with an unidentified countermark. Similar watermarks but with different countermarks are found in Harlfinger, "anker" 32, 42, 51, and 57 (Venice, from the first half of the sixteenth century) and in Piccard, 6: no. 223 (1525) and 225 (1529), both Gemona del Friuli.

SCRIPT

One scribe, anonymous. The script is a minute (some letters are just a fraction of a millimeter in size) scholarly humanistic cursive leaning to the right and with numerous abbreviations. Some letters are enlarged (majuscule epsilon and kappa); majuscule gamma and tau are tall. Tall tau is of two kinds: with sharp apex and straight vertical line; and with rounded top and bottom. Distinctive minuscule epsilon with elongated stroke forms a sharp narrow angle at the top and leans to the right (especially in forms of the verb "to be" or with a following upsilon). Ligatures epsilon-rho are with sharp apex and open on the left. Ink is black; pen is thin. Titles are in red ink. Initials are rubricated throughout; many marginal diagrams are drawn in red and black ink. The

script is comparable to those in two codices from the Herzog August Library in Wolfenbüttel: Cod. Guelf. 37 Gud. graec. (Euclid, ca. 1520–25, watermark "anchor" in a circle with a star, copied by Matteo Macigni, a Venetian philosopher and mathematician) and Cod. Guelf. 13 Gud. graec. (Heron of Alexandria, s.xvi$^{2/4}$, copied by Nikolaos Sophianos and Matteo Macigni).[54]

DECORATION

There is one narrow interlace headpiece in red ink on f. 2r.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

There are numerous diagrams in margins drawn in red and black ink by the scribe.

BINDING

Limp parchment (goat skin) cover is colored bright reddish-orange, with remains of leather ties. Binding is almost certainly original.

ORIGIN AND PROVENANCE

Watermark indicates the manuscript was produced in the first half of the sixteenth century. Humanistic script, use of catchwords, north-Italian paper, and a limp reddish-orange parchment cover suggest northern Italy as a probable place of origin of the manuscript. A certain similarity in script between Plimpton Add. MS 6 and the Wolfenbüttel manuscripts mentioned above might indicate that Add. MS 6 was produced in Venice in Macigni's circle, but more evidence is needed to support this hypothesis.

Purchased by George A. Plimpton from E.P. Goldschmidt (date unknown). Bequeathed to Columbia University by Plimpton in 1936.

BIBLIOGRAPHY

Faye and Bond, 325; Murphy, "Hyphens," 299.

54. Harlfinger, *Griechische Handschriften und Aldinen*: 82–87, nos. 28 and 29.

Smith Western Add. MS 10

St. John of Damascus. *Dialectica sive Capita philosophica* and *Expositio fidei* (also known as *Pege Gnoseos*, or *The Fountain of Knowledge*), with scholia by Gregory (baptismal name George) Chioniades.

Rhodes and Constantinople (?), dated September 1296 (text) and 1301/1302 (scholia)

CONTENTS

f. 1r: blank.

1. f. 1v: **Gregory (George) Chioniades**, *Letter to Theodoulos*. Title: Ἐπιστολὴ Γεωργ(ίου) Χιονιάδου πρὸ(ς) τ(ὸν) ἐν (μον)αχ(οῖς) σεβασμιώτ(ατον) κύρ(ιον) θεόδουλ(ον) τὸν αἰτησάμεν(ον) σχολιασθῆναι <ταύτην τὴν>?[55] βίβλον οὕτως καθὼς ὁρᾶται. Inc.: Τὰ αἴτια πάσης ἀναβολῆς τε καὶ ὑπερθέσεως ... ; Expl.: ... καὶ τοῖς εἰς ἔπειτα εὔηχος. The letter is followed by a short poem. Title: στίχοι ἡρωικοί. Inc.: Θεοδούλοιο πόθος μοναχοῖο μακρὸ(ς) ... ; Expl.: ... ἐσθλοῦ ἔργοιο ἀγακλεοῦς ὀλβίοιο τοῦδε.

   Neither the letter nor the poem is published.

2. ff. 2r–3r: **Gregory (George) Chioniades**, *Introduction to St. John of Damascus' Pege Gnoseos* (beginning missing). Inc.: (f. 2r): //καὶ ἡ βίβλος τῶν ψαλμῶν αἱ γὰρ τρεῖς πεντηκοντάδες … ; Expl. (f. 3r): … κατ' ἐμὲ πραγμάτων ἀνωμάλιαν. Signed by George Chioniades (f. 2v): τοῦ αὐτοῦ Γεωργ(ί)ου Χιονιάδου.

   Not published.

f. 3v: blank.

3. ff. 4r–69v: **John of Damascus**, *Dialectica sive Capita philosophica*. Title (f. 4r): Τῷ ὁσιωτ(ά)τ(ῳ) καὶ θεοτιμήτῳ Κοσμᾷ,

55. Damaged text.

ἁγιωτ(ά)τ(ῳ) ἐπισκόπ(ῳ) τοῦ Μαιουμᾶ, Ἰω(άννης) ἐλάχιστος. Inc. (f. 4r): Τὸ μὲν στενὸν τῆς διανοίας καὶ τὸ ἄπορον … ; Expl.
218 (f. 69v): … Λύρα ἐστὶν ἱστὸς διὰ νεύρων ἐσκευασμένη.

Bonifatius Kotter, *Die Schriften des Johannes von Damaskos*, 5 vols. (Berlin, 1969–88), 1:47–95, 101–42.

4. ff. 70r–72r: **Ammonius,** *In Porphyrii isagogen sive quinque voces* (excerpt). No title. Inc. (f. 70r): Ἐζήτησαν οἱ φιλόσοφοι τίνα ἂν τρόπον … ; Expl. (f. 72r): … παρακολουθεῖν τοῖς ὑπὸ τοῦ ἀριστοτέλους τε λεγομένοις.

Adolf Busse, *Ammonius in Porphyrii isagogen sive quinque voces*, Commentaria in Aristotelem Graeca, 4.3 (Berlin, 1891), 1–128 at 17, ln. 1–20, line 20.

5. ff. 72r–74v: **St. John of Damascus**, *Expositio fidei. List of Contents.*

6. ff. 75r–271v: **St. John of Damascus**, *Expositio fidei*. Title (f. 75r): Τοῦ μακαρίου Ἰω(άνν)ου Δαμασκηνοῦ ἔκδοσις ἀκριβὴς τῆς ὀρθοδόξου πίστεως ὅτι ἀκατάληπτον τὸ θεῖον καὶ ὅτι οὐ δεῖ ζητεῖν καὶ περιεργάζεσθαι τὰ μὴ παραδεδομένα ἡμῖν ὑπὸ τῶν ἁγίων προφητῶν καὶ ἀποστόλων καὶ εὐαγγελιστῶν. Inc. (f. 75r): Θεὸν οὐδεὶς ἑώρακε πώποτε. Ὁ μονογενὴς υἱὸς … ; Expl. (f. 271v): … καὶ ἄληκτον τὴν ἀπ᾽ αὐτοῦ εὐφροσύνην καρπούμενοι.

Kotter, *Schriften des Johannes von Damaskos*, 2:3–239.

7. ff. 272r–273r: **Basil of Caesarea**, *Epistulae* (nos. 40 and 41 only). Title (f. 272r): Ἰουλιανὸ(ς) βασιλεὺς βασιλείῳ ἐπισκόπ(ῳ) Καισαρεί(ας) Καππαδοκίας. Inc. (f. 272r): Τὸ ἔμφυτόν μοι ἐκ παιδόθεν γαληνὸν … ; Expl. (f. 273r): … τίς γὰρ Θεοῦ καὶ ἀνθρώπων μεσίτης εὑρεθείη; εἰ γὰρ ἀνέγνως κατέγνως, οὐκ ἂν ἀνέγνως.

Yves Courtonne, ed., *Saint Basile: Lettres*, 3 vols. (Paris, 1957–66), 1:epist. 40–41.

8. ff. 273r–273v: Unidentified text (division of philosophy in three parts: practical, gnostic, and theological).

PHYSICAL DESCRIPTION

Oriental paper, ff. 273, 250/258 x 162/169 mm. (one col.; written surface 155/160 x 100/102) mm. Written in 23 lines, interlinear space 7 mm. Ruled Leroy 00D1. Ruling system Leroy 221.122.11. Thirty four quires; collation: $1–8^8$ 9^8 (-1, no lacuna) 10^8 11^6 (ternion) $12–13^8$ 14^8 (-8, no lacuna) $15–33^8$ 34^6 (ternion). Quires signed by the scribe in the lower left corner of f. 1r and in the lower right corner of the last verso of each quire. In addition, most quires have small crosses in the middle or, occasionally, in the upper margin of f. 1r. Some signatures and crosses were cut off during binding. Folios 1r–3v are not signed as a quire. Oriental paper, creamy-white and yellowish, thick, fuzzy upon touch; chain lines are indiscernible; laid lines are barely detectable, approximately 20 on 28 mm.

SCRIPT

One main scribe copied the text of the *Pege Gnoseos*. His professional, rather formal, clear vertical script with few abbreviations combines archaizing style with some elements of "beta-gamma" style expressed in tall and enlarged majuscule betas and gammas as well as in the double bend in the down stroke of some rhos.[56] Ink is medium-brown. Titles are in light brown ink. Text on f. 41v and a half of f. 42r is written in bright red ink.

The letter of Chioniades to Theodoulos on f. 1v was copied in a different, less formal writing style with elements of "beta-gamma" style and many abbreviations and ligatures in light brown ink. Although at first glance the script on f. 1v seems to have been written by a scribe different from the main copyist, there are many details that reveal the same hand. These details include majuscule gamma with a large rounded top and small bottom hook on the left (prevalent on f. 1v and occasional in the main text, where the scribe preferred more formal majuscule gamma with a square

56. On "beta-gamma" style, which was used predominantly in the last 30 years of the thirteenth century and disappeared quickly after 1300, see Nigel G. Wilson, "Nicaean and Palaeogan Hands: Introduction to a Discussion," in *Paléographie grecque et byzantine*, 263–67 at 264f.

top and a small sharp bottom hook on the right); majuscule enlarged beta; narrow ligature epsilon-iota with short upper stroke
220 and elongated lower stroke with a rounded hook; and virtually identical semi-majuscule distinguishing script. It is very probable that the letter of Chioniades to Theodoulos was copied by the same scribe in a less formal, cursive writing style.

Both variants of the script are very similar in style and details to those of the scribe Symeon Kalliandres, a priest, nomikos, and protekdikos of Rhodes, who copied and signed three manuscripts in 1281, 1283, and 1292.[57] As Paul Géhin convincingly demonstrated, Symeon used at least three different writing styles: formal archaizing minuscule, informal cursive, and mixed (a combination of the first two).[58] Géhin also identified Symeon's hand in two other manuscripts: Mount Athos, Iveron Monastery, MS 38, and Strasbourg, Bibliothèque nationale et universitaire, ms. Argent. 1906.[59] Significantly, informal writing styles in Smith Western Add. MS 10 and Iveron 38 are very similar and their headpieces are almost identical. Moreover, codex Iveron 38 was copied for one "Theodoulos, the most honorable among monks."[60] The same formula on f. 72r in Smith Western Add. MS 10 identifies Theodoulos as the commissioner of the marginal scholia (see below, colophon section). Thus I believe the main scribe of the manuscript was trained in the same Rhodian calligraphic tradition as Symeon Kalliandres and might have been Kalliandres himself or his associate.

Folios 2r–3r and marginal scholia throughout the manuscript were composed and almost certainly written by Gregory (George) Chioniades. His handwriting is an example of a scholarly hand,

57. *PLP*, 5:no. 10353. The three manuscripts are: St. Petersburg, Library of the Academy of Sciences, MS RAIK 76, with the fragment St. Petersburg, Russian National Library, MS gr. 311 (see Spatharakis, 51–52, no. 188, and pl. 349; Prato, 176 and pl. 17b); Vienna, Österreichische Nationalbibliothek, Cod. Suppl. gr. 107 (see *RGK*, 2:no. 506bis); and El Escorial, Real Biblioteca, Cod. Ω. I. 16 (see Prato, 176 and pl. 18); Ruth Barbour, *Greek Literary Hands, A.D. 400–1600* (Oxford, 1981), no. 56.

58. Paul Géhin, "Un copiste de Rhodes de la fin du XIII^{e} siècle: Le Prêtre Syméon Kalliandrès," *Scriptorium* 40 (1986): 172–83 and pls. 9–12.

59. Ibid.

60. *PLP*, 4:no. 7272.

influenced by "beta-gamma" and "Fettaugenmode" writing styles dominating at the time.[61] Chioniades used a rich dark brown ink.

Folios 272r–273v were copied by yet another hand, which is probably contemporaneous or slightly later. The scribe of these folios left his name in a monocondylion of f. 273v, which reads: "Theodoros <Lazar?>opoulos."

DECORATION

There are two headpieces, executed almost certainly by the main scribe himself, in light brown ink. On f. 4r the pi-shaped field is divided into triangles filled with stylized palmettes; the finials are on the headpiece corners; and the small interlace ornament is on the top. On f. 75r the rectangular field is divided into circles; each circle is divided into four smaller fields with a cross, and the smaller fields are filled with stylized palmettes. There are pen-ornamented initials throughout the manuscript in light brown ink. Also, there are many diagrams and drawings in light brown ink throughout the manuscript including full-page or almost full-page illustrations on ff. 112v (phases of the Moon), 113r (nine spheres), 113v (the Sun illuminating a crescent Moon, from which emanate eleven rays), 114r (conditions for a solar eclipse), 114v (conditions for a solar eclipse, with Earth omitted), and 115r (seven *klimata*, or zones, of the Earth).[62] The text on ff. 272r–273v is rubricated with bright red ink. The few marginal notes on these folios are also written in bright red ink.

COLOPHON

Written by the main scribe on f. 271v, at the end of the *Pege Gnoseos*, in faded light brown ink: μηνὶ σεπτ(εμβρίῳ) ἰν(δικτιῶνος) ι᾽ ἔτους ,ϛωε′ (i.e., the manuscript was completed in September AM 6805 tenth indiction = September AD 1296). The last letter of the date,

61. On the "Fettaugenmode" style, see Herbert Hunger, "Die sogenannte Fettaugen-Mode in griechischen Handschriften des 13. und 14. Jahrhunderts," *Byzantinische Forschungen* 4 (1972): 105–113.

62. The diagrams on ff. 113r–115r were identified by David Pingree, *The Astronomical Works of Gregory Chioniades*, vol. 1, pt. 1, Corpus des astronomes byzantins, 2 (Amsterdam, 1985), 18–21. All major diagrams are reproduced on the Web site of *Digital Scriptorium*: http://sunsite.berkeley.edu/scriptorium or http://www.scriptorium.columbia.edu/

epsilon, was erased and altered to iota, which gives the date AM 6810 = AD 1301/1302. The erased letter caused confusion in dating the manuscript: for a long time the date was thought to be AD 1371/72, because the erased minuscule epsilon was erroneously restored as minuscule pi. The erased letter was correctly restored as epsilon by David Pingree,[63] but his proposed date, 1297, was rightly changed to 1296 by David Murphy, who took into account that the Byzantine year starts on September 1 and that the calculations for manuscripts copied after this date should subtract one more year.[64]

But no one has asked why and by whom the date in the colophon was altered to 1301/02. The iota, which replaced the erased epsilon, was written with dark brown ink and sharp pen similar to those used by Chioniades for his commentaries, not with the lighter ink and thicker pen of the main text. Very probably Chioniades himself indicated the date when marginal commentaries were completed.[65]

MARGINALIA / GLOSSING / NOTES

There are elaborate marginal scholia composed and almost certainly written by Gregory (George) Chioniades throughout the manuscript. Scholia are unpublished except for a short segment.[66] Chioniades's name and the name of his friend and the commissioner of the commentaries, the monk Theodoulos, appear on ff. 2v, 72r, and 112v: on f. 2v, "τοῦ αὐτοῦ Γεωργίου Χιονιάδου"; on f. 72r, "Τέλος σὺν θ(ε)ῷ τ(ῶν) σχολ(ίων) καὶ τ(ῶν) σχημάτων τ(ῶν) παραγραφέντ(ων) ἐν τ(οῖς) μετωπί(οις) τ(ῶν) φιλοσόφων κεφαλαιῶν τοῦ ἐν ἁγί(οις) π(ατ)ρ(ὸ)ς ἡμῶν φιλοσοφωτάτου καὶ θεολογικοτάτου Ἰω(άννου) τοῦ Δαμασκηνοῦ. Διὰ φωνῆς ἐμοῦ τοῦ ἐλαχίστου καὶ οἰκτροῦ Γεωργίου Χιονιάδου κατ(ὰ) ἐπιτροπὴν

63. L.G. Westerink, "La Profession de foi de Grégoire Chioniadès," *Revue des études byzantines* 8–9 (1971–72): 233–45 at 237 (with reference to Pingree); Pingree, *Astronomical Works*, 18ff.

64. Murphy, "Hyphens," 306–7, n.24.

65. Such practice is not unknown. For example, Maximos Planoudes (ca. 1255–ca. 1305) changed the date 1299 to 1301/02 to indicate the completion of the corrections to his *Anthology* in Venice, Biblioteca Nazionale Marciana, Cod. gr. 481; see Alexander Turyn, "Demetrius Triclinius and the Planudean Anthology," *Ἐπετηρὶς Ἑταιρείας Βυζαντινῶν Σπουδῶν* 39–40 (1973): 403–50 at 404.

66. Pingree, *Astronomical Works*, 18–21.

κυρ(οῦ) Θεοδούλ(ου) τοῦ ἐν μοναχοῖς τιμιωτάτου" (translation: "with <the help of> God <this is> the end of the scholia and the diagrams written on the margins of the philosophical chapters of our holy father, the best philosopher and theologian, John of Damascus. Composed by me,[67] humblest and pitiable George Chioniades, upon commission by Theodoulos, the most honorable among monks"); and on f. 112v, "ἐνταῦθα τ(ὸν) Γεώργ(ιον) Χιονιάδην νόει ἀποπληροῦντα τὸν μακρὸν πόθ(ον) αὐτοῦ τοῦ φίλου" (translation: "here think about George Chioniades fulfilling the long-held desire of his friend").

Several short marginal glosses were written by the main scribe (the largest is on f. 4r). A few interlinear glosses on f. 4r were written by a contemporaneous hand but different from the handwritings described above, perhaps written by the owner of the manuscript (Theodoulos?).

On f. 273r there is a small monocondylion that reads: "Symeon chartophylax." Murphy suggested that Symeon chartophylax was the main scribe of the manuscript.[68] But the monocondylion was written with light grayish-brown ink, which is different from any other ink used in the manuscript, and the script does not resemble any of the manuscript handwritings. Moreover, this monocondylion is on the folio that was copied by Theodoros, perhaps several years later than the main text (see above in script section). Most likely, the monocondylion was written by a later owner of the manuscript or by a monastic librarian.

On f. 1r, originally blank, a note in Latin, in a fifteenth-century(?) hand: "n. i. liber S[an]cti Ioannis damasceni opera." On f. 3v, originally blank, a note in Greek by a sixteenth-century(?) hand: a calculation of how many different Greek coins amount to the thirty silver coins for which Christ was betrayed.

BINDING

The manuscript was bound probably in the eighteenth century with natural color vellum over pasteboards; sewn at five stations.

67. On the meaning of "διὰ φωνῆς" or "ἀπὸ φωνῆς," see M. Richard, "Ἀπὸ φωνῆς," *Byzantion* 20 (1950): 191–222. According to Richard, from the ninth century on these expressions lost their literal meaning "from the voice" or "dictated by" and began to mean simply "composed by."

68. Murphy, "Hyphens," 306, n.24.

ORIGIN AND PROVENANCE

The manuscript was copied by a professional scribe in September 1296, and elaborate marginal commentaries were added by Gregory (George) Chioniades who finished his work in 1301/1302. It is known that Chioniades was in Constantinople in 1301–1302 working on his translations of the Arabic and Persian astronomical works he used in the scholia to John of Damascus.[69] Thus, marginal scholia in Smith Western Add. MS 10 are almost certainly the original commentaries written in Chioniades's own hand when he was in Constantinople. As follows from the letter on f. 1v and the notes on f. 72r and 112v, the scholia (and very probably the codex itself) were commissioned by one Theodoulos, "the most honorable among monks."

The close similarity in script and decoration between Smith Western Add. MS 10 and manuscripts copied by Symeon Kalliandres of Rhodes (especially Iveron 38), as well as the same formula in the colophon for the commissioner of Smith Western Add. MS 10 and Iveron 38 ("the most honorable among monks"), led me to conclude that the former was copied by one of Symeon's associates (if not by Symeon Kalliandres himself) and for the same monk Theodoulos who commissioned the latter.

Furthermore, one of the manuscripts copied by Symeon Kalliandres in 1285/86 (Strasbourg, Argent. 1906) was commissioned by the metropolitan of Rhodes and the Cycladic Islands, Theodoulos. Elsewhere I hypothesized that the metropolitan Theodoulos (of the Strasbourg manuscript) and the monk Theodoulos (of Iveron 38 and Smith Western Add. MS 10) might have been the same person.[70] My reasons were: first, it was common for the same scribe to copy several manuscripts for the same patron; second, it is highly unlikely that a simple monk would commission sophisticated scholia from a famous scholar and astronomer who worked for the emperor; third, rarely, if ever, is a monk called "the most honorable" in a colophon. Because the metropolitan Theo-

69. David Pingree, "Gregory Chioniades and Palaeologan Astronomy," *Dumbarton Oaks Papers* 18 (1964): 135–60 at 143.

70. A paper read at the Twenty-Sixth Annual Byzantine Studies Conference, October 26–29, 2000, Harvard University, entitled "Metropolitan of Rhodes Theodoulos as a Book Collector: Evidence from Columbia University Manuscript Smith West. Add. 10."

doulos was known as a supporter of the Union of the Churches (Union of Lyons of 1274), he almost certainly lost his position and had to retire to a monastery after the Union was officially repudiated by the local council of Constantinople in 1285. Significantly, the Strasbourg manuscript copied in 1285/86 was the last document identifying Theodoulos as metropolitan.[71]

Thus the origin and early history of Smith Western Add. MS 10 can be reconstructed as follows: the manuscript was copied in September 1296 by a scribe who was closely associated with Symeon Kalliandres, a priest, nomikos, and protekdikos of Rhodes, and possibly by Symeon Kalliandres himself. The owner of the manuscript was the monk Theodoulos, possibly the former metropolitan of Rhodes and the Cycladic Islands. Theodoulos commissioned the manuscript to be annotated by his friend, a well-known astronomer Gregory (George) Chioniades, who completed his work in 1301/02.

If my hypothesis about the identity of monk Theodoulos is correct, he commissioned the scholia when he was already quite old, perhaps in his seventies.[72] He probably did not live long after Chioniades completed his work. The further history of the manuscript is not known but can be sketchily reconstructed as follows: ff. 272r–273v were added to the manuscript some time in the first quarter of the fourteenth century. These folios were copied by one Theodoros <Lazar?>opoulos about whom nothing is known (not in *PLP*). Also, in the first half of the fourteenth century the letter of Chioniades to Theodoulos was reproduced in two other manuscripts: Vienna, Österreichische Nationalbibliothek, Cod. Phil. gr. 248 (contains Chioniades's correspondence) and Vatican City, Biblioteca Apostolica Vaticana, Cod. Vat. gr. 495 (contains *Pege Gnoseos* by St. John of Damascus copied in the eleventh century and supplemented and annotated in the first half of the fourteenth by the monk Gabriel of the Akataleptos monastery in

71. Although Iveron 38 has a 1281/82 date, the third indiction in the same colophon does not correspond to that date. The general rule for such discrepancies is to choose the indiction. The date with third indiction closest to the 1281/82 date is 1289/90. If my hypothesis that Iveron 38 (along with Smith Western Add. 10) was copied for the former metropolitan Theodoulos is correct, Iveron 38 should be dated to 1289/90.

72. This calculation is based on the dates of his career as metropolitan (ca. 1256–85).

Constantinople and by an anonymous scribe). Vat. gr. 495 is the only other manuscript that contains some parts of Chioniades's scholia to *Pege Gnoseos*, and they were very probably copied directly from Smith Western Add. MS 10. Thus in the fourteenth century our manuscript was probably in Constantinople.

The Latin inscription on f. 1r by a fifteenth-century hand perhaps indicates an Italian owner. In the beginning of the nineteenth century the manuscript was in the library of the Honorable Frederick North, fifth earl of Guilford (1766–1827). North's armorial bookplate is affixed within the front cover. Later the manuscript belonged to the collection of Sir Thomas Phillipps, where it was numbered 5535. Purchased by Columbia University from H. P. Kraus in 1957 with funds bequeathed by David Eugene Smith (1860–1944).

BIBLIOGRAPHY

Bonifatius Kotter, *Die Überlieferung der Pege Gnoseos des hl. Ioannes von Damaskos* (Ettal, 1959), 45, no. 382 (gives date of the manuscript as 1371); Faye and Bond, 326–27 (gives date of the manuscript as 1372); André Wartelle, *Inventaire des manuscrits grecs d'Aristôte et de ses commentateurs* (Paris, 1963), 88 (gives date of the manuscript as 1371); L.G. Westerink, "La Profession de foi de Grégoire Chioniadès," *Revue des études byzantines* 8–9 (1971–72): 233–45 at 237 (gives date of the manuscript as September 1297 with a reference to Pingree); David Pingree, ed., *The Astronomical Works of Gregory Chioniades*, vol. 1, pt. 1, Corpus des astronomes byzantins, 2 (Amsterdam, 1985), 18ff (gives date of the manuscript as September 1297); A. Tihon, "Les Tables astronomiques persanes à Constantinople dans la première moitié du XIV^{e} siècle," *Byzantion* 57 (1987), 471–87 at 474 and pl. 1; Murphy, "Hyphens," 306 n.24 (gives the correct date for the manuscript as September 1296).[73]

73. In the library file there is also an unpublished manuscript description provided by H.P. Kraus ("in-house description") with a date of 1372 for the manuscript. I am completing an article about this important manuscript and plan to publish Chioniades's letter to Theodoulos.

Smith Western Add. MS 15

Theodosius. *Sphaerica*
France, Fontainebleau/Paris, s.xvi^{m}

CONTENTS

1. ff. 1r–27v: Book 1. Title (f. 1r): Θεοδοσίου Τριπολίτου σφαιρικῶν βιβλίον πρῶτον. Subtitle (f. 1r): Ὅρισμὸς α^{ος}. Inc. (f. 1r): Σφαῖρα ἐστὶ σχῆμα στερεὸν … ; Expl. (f. 27v): … κύκλου ἐπιπέδῳ πρὸς ὀρθάς ἐστιν.

2. ff. 28r–76r: Book 2. Title (f. 28r): Βιβλίον δεύτερον. Subtitle (f. 28r): Ὁρ(ισμ)ός. Inc. (f. 28r): Ἐν σφαίρᾳ κύκλοι ἐφάπτεσθαι ... ; Expl. (f. 76r): … κύκλον ὁμοίως εἰσὶ κεκλιμένοι. Τέλος τοῦ δευτέρου τῶν σφαιρικῶν.

3. ff. 76v–118r: Book 3. Title (f. 76v): Θεοδοσίου Τριπολίτου σφαιρικῶν τρίτον. Subtitle (f. 76v): Θεώρημα α^{ον}. Inc. (f. 76v): Ἐὰν εἰς κύκλον διαχθῇ … ; Expl. (f. 118r): … μείζων ἐστὶν ἢ ὁμοία ὅπερ ἔδει δεῖξαι. Θεοδοσίου Τριπολίτου σφαιρικῶν τρίτου τέλος.

   Theodosius Tripolites, *Sphaerica*, ed. Johan Ludvig Heiberg, Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologisch-historische Klasse, n.f., Bd. 19,3 (Berlin, 1927), 2–164.

ff. 118v–120v: blank.

PHYSICAL DESCRIPTION

Paper, ff. 120; nine paper fly-leaves: seven at the beginning and two at the end, blank; 291/293 x 205/209 mm. (one col.; written surface 210 x 80 mm.), spacious outer margins for the drawings. Written in 25 lines, interlinear space 9–10 mm. Not ruled. 15 quires; collation: 1–15^{8}. Quires not signed. Vertical catchwords at the lower right corner of the last verso of each quire. Paper of fair quality, medium-thick, yellowish, somewhat rough. Vertical chain lines are closely spaced, 11.5–13 mm. apart; horizontal laid lines, 20 on 18mm. Watermark "jug" with the name "Simonet," a close

variant of Briquet "pot" 12825 (Arras, 1545; Evreux, 1544; var. simil. in Paris, 1547 and Nancy, 1557). Similar watermarks are Briquet 12819–12831 (most of them from Champagne region in France, 1529–68). Paper of the fly-leaves and pastedowns is contemporaneous. It is of fair quality, medium-thick; vertical chain lines, 26–28 mm. apart, horizontal laid lines, 20 on 21 mm.; watermark "hand" with a star and letters FR, identical or a very close variant of Briquet "main" 11378 (Leiden, 1548; Evreux, 1558; Croix-St.-Leufroi, 1558; Neubourg, 1567; La Poultière, 1569).

SCRIPT

One scribe, who did not leave his name. Some distinctive letters and ligatures displayed by the scribe of Smith Western Add. 15 permitted me to identify him as Jacob Diassorinos.[74] Diassorinos was born in Rhodes, lived in Chios (1541) and Venice (1543), and later, in the middle of the sixteenth century, worked at the Royal Library in Fontainebleau on the Library catalogue together with two other well-known copyists, Constantine Palaeokappa (manuscripts span from 1539 to 1554)[75] and Ange Vergèce, a.k.a. Angelos Bergikios (s.xvi$^{1/4}$–1569).[76] Diassorinos's script is medium-sized, sixteenth-century French style scholarly cursive, rounded, clear, widely spaced, and with some flourishes. It is very similar to the handwriting of Palaeokappa, and similar in general style to many handwritings employed by the scribes and scholars who worked in France in the first half and the middle of the sixteenth century, such as Pierre Danès (1497–1577), a well-known French scholar

74. Vogel and Gardthausen, 152–56; Alphonse Dain, "Copistes grecs de la Renaissance," *Bulletin de l'Association Guillaume Budé,* 4th ser., 3 (1963): 356–63 at 359f. See reproductions of Diassorinos' handwriting in Henri Omont, *Fac-similés des manuscrits grecs des XV*^{e} *et XVI*^{e} *siècles reproduits en photolithographie d'après les originaux de la Bibliothèque nationale* (Paris, 1887, repr. 1974): 12 and pl. 23; Alphonse Dain, *Les Manuscrits* (Paris, 1964, repr. 1975), 30 and pl. II; Martin Wittek, *Album de paléographie grecque* (Gand, 1967), 28 and pl. 54; Hutter, 3:190–191 and fig. 666–667; *RGK*, 1:no. 143.

75. Vogel and Gardthausen, 247–50; Omont, 10–11 and pls. 12–14; Dain, "Copistes grecs," 358–59; Nigel Wilson, *Medieval Greek Bookhands*, 2 vols. (Cambridge, Mass., 1973), no. 86; Hutter, 3: 192 and figs. 668–74; *RGK*, 1:no. 225.

76. Vogel and Gardthausen, 2–6; Omont, 9 and pl. 2, 13 and 14; Follieri, no. 67; Wilson, 87; Dain, "Copistes grecs," 357; Hutter, 3:193–95 and figs. 675–773; *RGK*, 1:no. 3.

and humanist,[77] and Christopher Auer (s.xvi$^{2/4-m}$).[78] The distinctive letters and ligatures include round phi with vertical stroke forming a short rounded loop connected to the following letter; zeta, xi, and rho with lower stroke curving to the left and forming a small sharp "hook" at the end; and a distinctive omega-nu ending with omega lifted above the line and connected to the following nu through a small loop. Diacritics are medium-sized; acute accents often are almost vertical; wavy circumflexes are in the shape of a tilde; a dot above iota is used regularly. Ink is medium light, grayish-brown. There are many marginal drawings throughout the manuscript, most in the ink of the text and some in reddish-brown ink. Titles, initials, and some of the marginal notes in light or dark reddish-brown ink.

DECORATION

Pen-ornamented narrow head-pieces in reddish-brown ink.

COLOPHON

None.

MARGINALIA / GLOSSING / NOTES

There are a few glosses by the scribe; occasional marginal notes in dark brown ink by a slightly later hand. On the verso of the seventh front fly-leaf, top, there are notes in Latin by four different hands: "E Bibliotheca Bedfordiensi"; "Ex dono D(omi)nae Helenae Chernocke"; "D. Pynsentii Chernocke de Holcot Baronetti uxoris"; and "Theodosii Tripolitensis Sphericorum libri tres."

BINDING

The manuscript is bound in very dark brown calf leather with blind-ruled borders; sewn at six stations. Front cover has a small patch. Gilt rhomb-shaped centerpiece (so-called lozenge) and

77. Vogel and Gardthausen, 457; *Dictionnaire de biographie française*, 20 vols. to date (Paris, 1933–), 11:90f; see a sample of Danès's handwriting in *RGK*, 2: pl. 270, no. 173.

78. Vogel and Gardthausen, 428–30; Wittek, 28 and pl. 53; Charles Samaran and Marie-Louise Concasty, "Christophe Auer, copiste de grec et de latin au XVI^{e} siècle," *Scriptorium* 23 (1969): 199–214 and pl. 61; *RGK*, 1:no. 381.

corner ornaments with stylized vegetation (the same on both covers) were probably added later. The binding is probably original.

ORIGIN AND PROVENANCE

The watermark and identification of the scribe as Jacob Diassorinos attest that the manuscript was written in France in the middle of the sixteenth century, most likely in Fontainebleau, where Diassorinos was employed as a librarian.

In the seventeenth century the manuscript belonged to the Baroness Helena Chernocke (see notes section above) who donated this codex to the Bedfordshire Library (stamped ex libris of the Library is on f. 1r, outer margin, and on f. 118r, outer margin; ex libris states: "Instituted July 1830"). Purchased by Columbia University from H.P. Kraus in July 1961 with funds bequeathed by David Eugene Smith (1860–1944).

BIBLIOGRAPHY

None.[79]

X935.4 Or8[80]

Matthew Blastares, *Nomokanon*
City of Kalios (on the island of Skiathos?), December 1, 1655

CONTENTS

ff. 4r–246v: Matthew Blastares, *Nomokanon*. Title (f. 4r): Τοῖς ἁπανταχοῦ εὑρισκομένοις χριστονύμοις λαοῖς, ἱερωμένοις τε καὶ λαικοῖς. Ἐν κ(υρί)ῳ χαίρειν ἀεὶ. Προοίμι(ον). Inc. (f. 4r): Θησαυρὸς κεκρυμέμος (sic) καὶ πηγὴ ἐφραγισμένη (sic) … ; Expl. (f. 246v): … καὶ τῷ παναγίῳ καὶ ἀγαθῷ καὶ ζωοποιῷ σου

79. In the library file there is an unpublished short manuscript description provided by H.P. Kraus ("in-house description").

80. Described only briefly here, as this manuscript is beyond the chronological scope of this catalogue.

πν(εύματ)ι νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰώνας τῶν αἰῶνων (sic) ἀμ(ήν).

Georgeos A. Ralles and Michael Potles, eds., *Syntagma ton theion kai hieron kanonon …*, 6 vols. (Athens, 1852–59; repr. 1966), vol. 6.

ff.247r–248: blank.

PHYSICAL DESCRIPTION

Paper, ff. 248; three paper fly-leaves at the beginning of the manuscript; 200/205 x 142/150 mm. (one col.; written surface 152 x 92/95 mm.). Written in 19–21 lines, interlinear space 8 mm. Not ruled. Thirty one quires; collation: $1–2^{4}$ 3^{10} 4^{8} 5^{6} $6–8^{8}$ 9^{12} $1–15^{8}$ 16^{10} $17–25^{8}$ 26^{10} $27–30^{8}$ 31^{4}. Quires signed by the scribe in the middle of the bottom margin of the first recto of each quire. Paper thick, smooth, yellowish and brownish. Vertical chain lines, horizontal laid lines. Watermark "crown" (not found in albums).

SCRIPT

One scribe, priest Michael (Blesaphes?). The script is medium-sized, clear, with inclination to the right, ordinary minuscule (*Gebrauchsschrift*) of the time. Strokes are reduced. Some abbreviations. Ink black and charcoal. Titles and initials in red ink.

DECORATION

Simple decoration. One rectangular headpiece with geometrical ornament and small finials in red and charcoal ink. Pen-ornamented initials in red ink throughout the manuscript.

COLOPHON

Two colophons by the scribe: on f. 244r, bottom margin, in the ink of the text: Τέλος καὶ τῷ θ(ε)ῷ χάρις ,αχνε' (= a. 1655); and on f. 246v, at the end of the text, in red ink: Ἐτελειώθ(η) καὶ ἐγράφη μετ(ὰ) πολλοῦ κόπου· διὰ χειρὸς Μηχαὴλ ἱερέως Βλησάφη (?) ἐκ τῆς νῆσου Μήλου· ἐν τῇ Καλιου πόλη· καὶ εἰς ὅτινος ἀρχιερέως χέρια πέση, ἢ ἱερέως ὁ παρὸν ἀρχιερατικὸς καὶ βασιλικὸς νόμος· παρακαλὸ διὰ τὸ ὄνομα τοῦ Χ(ριστο)ῦ· ὅταν ποιῇ τὴν λειτουργίαν. νὰ ἐνθυμῆτε καὶ ἐμοῦ τοῦ ἁμαρτολοῦ ἐν τῇ ἁγία προθέση. ἐν μηνὶ δεκεμβρίω. α' ἰν(δικτιῶ)νος η' (spelling and diacritics as in the original).

MARGINALIA / GLOSSING / NOTES

Folio 4r, under the title: a note written in 1789 by one Saulos,
232 perhaps a later owner of the manuscript: ἐκ τῶν τοῦ Σαύλου: Βλαστάρη τοῦ Λεσβίου: 1789 δεκεμβρίου α'.[81] This note was repeated by the same hand on the bottom margin of f. 21r.

Folios 1r–3v: An unidentified text written by another later (nineteenth century?) owner of the manuscript, one Dionysios Dionysiates, who left his name on the top margin of f. 4r: ἐκ τῶν τοῦ Διονυσίου Διονυσιάτου.

BINDING

The binding is Greek, original: very dark brown blind-stamped calfskin over thick (8 mm.) wooden boards. There are remains of metal clasps. On the spine there is a rectangular piece of leather with the name of the author written by a modern hand: "Ιερομονάχου Βλαστάρη."

ORIGIN AND PROVENANCE

As follows from the colophon, the manuscript was copied in 1655 in the city of Kalios[82] by the priest Michael (Blesaphes?) from the island of Milos. In the eighteenth century the manuscript belonged to one Saulos, and later (in the nineteenth century?) to one Dionysios Dionysiates.

Provenance unknown. Bought by Columbia University from Bernard M. Rosenthal, Inc. on January 28, 1960.

BIBLIOGRAPHY

None.

81. It is not clear if the words "Blastares from Lesbos" in this note refer to the owner of the manuscript, Saulos, or to the author of the text, Matthew Blastares. Matthew Blastares lived and died in Thessaloniki, and Lesbos is not mentioned in connection with Blastares in *PLP*, 2:no. 2808 or *ODB*, 1:295.

82. Perhaps the city of Kalios on the island of Skiathos?

ABBREVIATIONS

Aland = Kurt Aland, *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, 2nd ed. (Berlin, 1994)

Briquet = Charles-Moïse Briquet, *Les Filigranes: Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600*, ed. Allan Stevenson, 4 vols. (Paris, 1907; repr. with supplementary material, Amsterdam, 1968)

Clark = Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America* (Chicago, 1937)

De Ricci = Seymour De Ricci, with W.J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 3 vols. (New York, 1935–40)

Faye and Bond = C.U. Faye and W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962)

Harlfinger = Dieter and Johanna Harlfinger, *Wasserzeichen aus griechischen Handschriften*, vol. 1 (Berlin, 1974)

Ives = S.A. Ives, "Corrigenda and Addenda to the Descriptions of the Plimpton Manuscripts as Recorded in the De Ricci Census," *Speculum* 17 (1942): 33–49

Leroy = Julien Leroy, *Les Types de réglure des manuscrits grecs* (Paris, 1976)

Murphy, "Greek Epigrams" = D.J. Murphy, "Greek Epigrams and Manuscripts of Damiano Guidotto of Venice," *Renaissance Studies* 12 (1998): 476–94

Murphy, "Hyphens" = D.J. Murphy, "Hyphens in Greek Manuscripts," *Greek, Roman, and Byzantine Studies* 36 (1995): 293–314

NTG = *Novum Testamentum Graece*, ed. Eberhard and Erwin Nestle and Barbara and Kurt Aland, 27th ed. (Stuttgart, 2001)

ODB = Alexander P. Kazhdan et al., eds., *The Oxford Dictionary of Byzantium*, 3 vols. (New York, 1991)

Piccard = Gerhard Piccard, *Die Wasserzeichenkartei Piccard im Hauptstaatsarchive Stuttgart*, 17 vols. (Stuttgart, 1961–97)

Plimpton = George A. Plimpton, "Greek Manuscripts and Early Printed Books in the Plimpton Library," *Transactions and Proceedings of the American Philological Association* 65 (1934): 260–63.

PLP = Erich Trapp et al., eds., *Prosopographisches Lexikon der Palaiologenzeit*, 12 vols. (Vienna, 1976–96)

RGK = Ernst Gamillscheg, Dieter Harlfinger, Herbert Hunger et al., *Repertorium der griechischen Kopisten, 800–1600*, 3 vols. (Vienna, 1981–97)

INDICES

References in the following indices are given to the manuscript entry in which the item, identification, or individual in question appears. References for citations only are given in *italics*.

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I. CONTENTS

A. CLASSICAL AND OTHER SECULAR TEXTS

Ammonius. *In Porphyrii isagogen sive quinque voces* : Smith Western Add.10

Aristotle. *Magna moralia* : Plimpton 16

Chalcondyles, Demetrios. *Prefatory treatise to Homer* : Plimpton 3, vol. 1

Chioniades, Gregory. *Letter to a monk Theodoulos. Scholia on John of Damascus' Dialectica* : Smith Western Add. 10

Dio Chrysostom. *Oratio 53, De Homero* : Plimpton 3, vol. 1

Euclid. *Elements* : Plimpton Add. 6

Eustathius Thessalonicensis. *Commentarii ad Homeri Odysseam* : Plimpton 3, vol. 2

Gazes, Theodore. *Introduction to Greek Grammar* : Plimpton 16

Guidotto, Damiano. *Epigrams* : Plimpton 3, vol. 1

Heron of Alexandria. *Geometrica* : Plimpton Add. 6

Homer. *Iliad* : Plimpton 3, vol. 1

Homer. *Odyssey* : Plimpton 3, vol. 2

[John of Damascus]. *Barlaam and Joasaph* : Plimpton 9

Legal deed : Plimpton 13

Moschopoulos, Manuel. *Erotemata grammatica* : Plimpton 6

Pseudo-Herodotus. *Vita Homeri* : Plimpton 3, vol. 1

Pseudo-Plutarch. *Vita Homeri* : Plimpton 3, vol. 1

Theodosius. *Sphaerica* : Smith Western Add. 15

B. RELIGIOUS TEXTS

Anastasimatarion-Anthology : Plimpton 5

Basil of Caesarea. *Epistulae* 40 and 41 : Smith Western Add. 10

Blastares, Matthew. *Nomocanon* : X935.4 Or8

Chioniades, Gregory. *Scholia on John of Damascus' Expositio fidei* : Smith Western Add. 10

Chrysostom, John. *Homily in Matthew LIX* : Plimpton 8

Gospel Books : Med/Ren Frag. 49; Plimpton 12

John of Damascus. *Dialectica and Expositio fidei* : Smith Western Add. 10

Lectionaries : Plimpton 2, 11, 14 (cover folio)

Psalter : Plimpton 10

Theological Miscellanies: Plimpton 14, 15

II. PLACE AND DATE

FRANCE
s.xvi^{m} : Smith Western Add. 15 (Fountainebleu / Paris)

CYPRUS / SYRIA-PALESTINE (?)
s.xi^{ex}–xii$^{1/3}$: Plimpton 9

BYZANTIUM / GREECE
s.xi^{2} : Plimpton 14 (cover folio) (Constantinople?)
s.xiii^{ex}–xiv^{in} : Med/Ren Frag. 49 (Mt. Athos?)
s.xiv^{ex}–xv^{in} : Plimpton 10 (Constantinople, the Hodegon Monastery)
s.xviii^{m}–xviii^{2} : Plimpton 5 (Epiros?)

Dated by colophon :
1296 (text) and 1301/2 (scholia) : Smith Western Add. 10 (Rhodes and Constantinople?)
1655, December 1 : X935.4 Or8 (Kalios, island of Skiathos?)

ITALY
s.xii$^{2/3}$: Plimpton 2 (southern, Calabria?)
s.xv^{ex}–xvi^{in} : Plimpton 3 (Venice), 16 (Venice)

ITALY (?)
s.xv^{m}–xv$^{3/4}$: Plimpton 6
s.xvi^{1} : Plimpton Add. 6 (northern?)

NICAEA PROVINCE
Dated by colophon :
1644, April 21 : Plimpton 14 (Kios)

UNLOCALIZED
s.x$^{2/4}$–x^{m} : Plimpton 8
s.xiii^{2}–xiv^{in} : Plimpton 11, 12

Dated by colophon :
1557, April 23 : Plimpton 13
1669, February 21–1694, August 25 : Plimpton 15

III. SCRIPT

Archaizing minuscule : Med/Ren Frag. 49; Plimpton 11, 12
"Beta-gamma" style : Smith Western Add. 10
Cursive minuscule, with elements of "*bouletée*" : Plimpton 8
"Epsilon" style : *Plimpton 9*
"*Fettaugenmode*" style : Smith Western Add. 10
Gebrauchsschrift : Plimpton 13, 14; X935.4 Or8
"Hagiopetrites" style : Med/Ren Frag. 49; Plimpton 12
"Hodegon" style : Plimpton 10
Humanistic minuscule : Plimpton 3, 6, 16; Plimpton Add. 6
Liturgical minuscule : Plimpton 14 (cover folio)
Perlschrift : Plimpton 9
"*Reggio*" style : Plimpton 2

IV. SCRIBES

Aluates, Gregory : *Plimpton 6*
Atrapes, Leon : *Plimpton 6*
Auer, Christopher : *Smith Western Add. 15*
Chioniades, Gregory (George) : Smith Western Add. 10
Christodoulos, anagnostes : Plimpton 14
Danès, Pierre : *Smith Western Add. 15*
Diassorinos, Jacob : Smith Western Add. 15
Eugenikos, John : *Plimpton 6*
Gedeon : *Plimpton 10*
Gennadios, hieromonk : Plimpton 15
George : *Plimpton 9*
Guidotto, Damiano : Plimpton 3, 16
Hagiopetrites, Theodore : *Med/Ren Frag. 49; Plimpton 12*
Joasaph : *Plimpton 10*
John : *Plimpton 10*
Kalabros, Petros, papas and notary : Plimpton 13
Kalliandres, Symeon : *Smith Western Add. 10*
Macigni, Matteo : *Plimpton Add. 6*
Meletios : *Plimpton 12*
Methodios : *Plimpton MS 10*

Michael (Blesaphes?), priest : X935.4 Or8
Palaeokappa, Constantine : *Smith Western Add. 15*
Rhousotas, Immanuel : *Plimpton 6*
Sgouropoulos, Demetrios : *Plimpton 6*
Sophianos, Nikolaos : *Plimpton Add. 6*
Symeon : *Plimpton 14 (cover folio)*
Theodoros <Lazar?>opoulos : Smith Western Add. 10
Triboles, Constantine : *Plimpton 6*
Tzerzeli, Theophilos Nikolaou : *Plimpton 5*
Vergèce, Ange (Angelos Bergikios) : *Smith Western Add. 15*

V. RULING

A. RULING PATTERNS (LEROY)

00D1 : Smith Western Add. 10
20D1 : Plimpton 2
31(?)C1 : Plimpton 10
32C1 : Plimpton 9
43C1d : Med/Ren Frag. 49
C 21C1a : Plimpton 8
D 23D1dm : Plimpton 5
D 24D1 : Plimpton Add. 6
P2 20D2 : Plimpton 11
P2a 20D1 : Plimpton 6

B. RULING SYSTEM (LEROY)

1 : Plimpton 2
12 : Plimpton 5
13 : Plimpton Add. 6

VI. WRITING MATERIALS

PARCHMENT

Med/Ren Frag. 49
Plimpton 2, 8, 9, 10, 11, 12, 13, 14 (cover folio)

PAPER AND PARCHMENT

Plimpton 6

PAPER, OCCIDENTAL

Plimpton 3, 16
Plimpton Add. 6
Smith Western Add. 15

PAPER, ORIENTAL

Smith Western Add. 10

PAPER, S.XVII–XVIII

Plimpton 5, 14, 15
X935.4 Or8

VII. WATERMARKS

Anchor in circle with star on top : Plimpton Add. 6
Crossbow in circle : Plimpton 3, 16
Crown : X935.4 Or8
Hand : Plimpton 6
Hand with star and letters FR : Smith Western Add. 15
Jug with name "Simonet" : Smith Western Add. 15
Lion : Plimpton 5

VIII. COMMISSIONERS, OWNERS, AND OTHER NAMES ASSOCIATED WITH THE MANUSCRIPTS

Anderson & Garland, Inc. : Plimpton 5
Bedfordshire Library, UK : Smith Western Add. 15
Canonici, Matteo Luigi : Plimpton 3, 16
Chapman : Plimpton 3
Chernocke, Helena, Baroness : Smith Western Add. 15
Dionysiates, Dionysios : X935.4 Or8
Dobell : Plimpton 16
Fuhrmann, Otto Walter : Med/Ren Frag. 49
Goldschmidt, E.P., Inc. : Plimpton Add. 6
Guidotto, Damiano : Plimpton 16
Hoskier, Herman Charles : Plimpton 3
Kraus, H.P., Inc. : Smith Western Add. 10, 15
Leighton, E. : Plimpton 5
Martini, Joseph (Guiseppe) : Plimpton 3
Negris, Nikolaos (litigant) : Plimpton 13
North, Frederick, 5th earl of Guilford : Smith Western Add. 10
Perrins, C.W. Dyson : Plimpton 16
Phillipps, Thomas, Sir : Smith Western 10
Plimpton, George A. : Plimpton 2, 3, 5, 6, 8, 9, 10, 11, 12, 13, 14 (cover folio), 14, 15, 16; Plimpton Add. 6

Poulis, Georgios (litigant) : Plimpton 13
242 Quaritch, Bernard, Inc. : Plimpton 3
Rahir, E. : Plimpton 3
Rosenthal, Bernard M., Inc. : X935.4 Or8
San Francesco della Vigna, Monastery (Venice) : Plimpton 3, 16
Saulos : X935.4 Or8
Sneyd, Walter : Plimpton 3, 16
Symeon (chartophylax) Smith Western Add. 10
Theodoulos (monk; Metropolitan of Rhodes and Cycladic Islands) : Smith Western Add. 10
Thomas : Plimpton 16

IX. OTHER MANUSCRIPTS CITED

BALTIMORE
The Walters Art Museum
MS W.523 : *Plimpton 8*

BERLIN
Staatsbibliothek Preussischer Kulturbesitz
Cod. Phil. 1591 : *Plimpton 6*

CAMBRIDGE
Cambridge University Library
MS Add. 4491 : *Plimpton 9*

DURHAM (N.C)
Duke University Library
MS gr. 30 : *Plimpton 16*

EL ESCORIAL
Real Biblioteca
Cod. Ω. I. 16 : *Smith Western Add. 10*

EPIRUS
Tositsa Museum at Metsovo
MS [unnumbered] : *Plimpton 5*

IOANNINA
Zosimaia School Library
Cod. 1 : *Plimpton 9*
Cod. 2 : *Plimpton 12*

LONDON
British Library
Add. MS 11837 : *Plimpton 10*

MOSCOW
State Historical Museum
Cod. Synod. gr. 511 : *Plimpton 14 (cover folio)*

MT. ATHOS
Monastery of Dionysiou
Cod. 587 : *Plimpton 14 (cover folio)*
Iveron Monastery
Cod. 38 : *Smith Western Add. 10*
Monastery of St. Panteleimon
Cod. 25 : *Med/Ren Frag. 49*

MÜNSTER
Institut für Neutestamentische Forschungen
Cod. 3 : *Plimpton 12*

OXFORD
Christ Church College
MS gr. 61 : *Plimpton 10*

PARIS
Bibliothèque nationale de France
ms. Coislin 223 : *Plimpton 12*
ms. gr. 2075 : *Plimpton 6*
ms. gr.2188 : *Plimpton 6*

PATMOS
Monastery of St. John the Theologian
MS 708 : *Plimpton 10*

ST. PETERSBURG
Library of the Academy of Sciences
MS RAIK 76 : *Smith Western Add. 10*
Russian National Library
MS gr. 311 : *Smith Western Add. 10*

STRASBOURG
Bibliothèque nationale et universitaire
ms. Argent. 1906 : *Smith Western Add. 10*

THESSALONIKI
Aristotle University of Thessaloniki
MS Class. Sem. 75 : *Plimpton 11*

VATICAN CITY
Bibliotheca Apostolica Vaticana
Cod. Chig. 29 : *Plimpton 10*
Cod. Vat. gr. 463 : *Plimpton 14 A*
Cod. Vat. gr. 478 : *Plimpton 9*
Cod. Vat. gr. 1757 : *Plimpton 6*

VENICE
Biblioteca Nazionale Marciana
Cod. gr. 440 : *Plimpton 6*

VIENNA
Österreichische Nationalbibliothek
Cod. Suppl. gr. 107 : *Smith Western Add. 10*

WILLIAMSTOWN
Williams College, Chapin Library
MS 2 : *Plimpton 2*

WOLFENBÜTTEL
Herzog August Bibliothek,
Cod. Guelf. 13 Gud. graec. : *Plimpton Add. 6*
Cod. Guelf. 37 Gud. graec. : *Plimpton Add. 6*
Cod. Guelf. 38.3 : *Plimpton 6*

X. INCIPITS

Ἄνδρα μοι ἔννεπε, Μοῦσα … : Plimpton 3

<ἀποδώ>//σουσι περὶ αὐτοῦ λόγον ἐν ἡμέρᾳ κρίσεως … : Plimpton 12

<ἄ>//φεσιν ἁμαρτιῶν εἰς πάντα τὰ ἔθνη … : Plimpton 14 (cover folio)

Ἐὰν εἰς κύκλον διαχθῇ … : Smith Western Add. 15

Ἐζήτησαν οἱ φιλόσοφοι τίνα ἂν τρόπον … : Smith Western Add. 10

Εἰς στὴν δόξαν τοῦ Χ(ριστο)ῦ ἀμι(ν) ,αφνζ' μη(νὶ) ἀπριλλ(ίῳ) στὶς κγ. Εὑρισκομενα τα διω μερη … : Plimpton 13

Ἐν ἀρχῇ ἦν ὁ λόγος … : Plimpton 11

Ἐν σφαίρᾳ κύκλοι ἐφάπτεσθαι … : Smith Western Add. 15

<Ε>πειδὴ προαιρούμεθα λέγειν ὑπὲρ ἠθικῶν … : Plimpton 16

//ἔρχεσθαι. οὐδ' ἂν προερρέθη (sic) … : Plimpton 8

Ἔσπετε τοῦδε μόνως λαοί … : Plimpton 3

<ἠνεῴ>//χθησαν αὐτῷ οἱ οὐ(ρα)νοὶ … : Med/Ren Frag. 49

Ἡρόδοτος ὁ Ἁλικαρνασεὺς περὶ Ὁμήρου γενέσιος … : Plimpton 3

Θεοδούλοιο πόθος μοναχοῖο μακρὸ(ς) … : Smith Western Add. 10

Θεὸν οὐδεὶς ἑώρακε πώποτε. Ὁ μονογενὴς υἱὸς … : Smith Western Add. 10

Θεῶν ἀγορὰ γίνεται … : Plimpton 3

Θησαυρὸς κεκρυμέμος (sic) καὶ πηγὴ ἐφραγισμένη (sic) … : X935.4 Or8

Καθὼς ἡμᾶς ὁ παλαιὸς διδάσκει λόγος … : Plimpton Add. 6

//καὶ ἡ βίβλος τῶν ψαλμῶν αἱ γὰρ τρεῖς πεντηκοντάδες … : Smith Western Add. 10

Μάλιστα μὲν τιμᾶν τε καὶ ἄγασθαι … : Plimpton 3

Μῆνιν ἄειδε θεὰ … : Plimpton 3

Ὁ μὲν Δημόκρητος (sic) περὶ Ὁμήρου φησὶν … : Plimpton 3

//οὐδὲ τὸν ἐμὸν εὐεργέτην … : Plimpton 9

Περιττὸν ἴσως δόξειέ τισι πολυπραγμονεῖν … : Plimpton 3

Σημεῖόν ἐστιν, οὗ μέρος οὐδέν. Γραμμὴ δὲ μῆκος ἀπλατές … : Plimpton Add. 6

Σφαῖρα ἐστὶ σχῆμα στερεὸν … : Smith Western Add. 15

Τὰ αἴτια πάσης ἀναβολῆς τε

καὶ ὑπερθέσεως ... : Smith Western Add. 10

//τὰ ἐλέη αὐτοῦ καὶ τὰ θαυμάσια … : Plimpton 10

Τί εστι προσῳδία … : Plimpton 6

Τὸ ἔμφυτόν μοι ἐκ παιδόθεν γαληνὸν … : Smith Western Add. 10

Τὸ μὲν στενὸν τῆς διανοίας καὶ τὸ ἄπορον … : Smith Western Add. 10

<T>ῶν τεσσάρων καὶ εἴκοσι γραμμάτων … : Plimpton 16

Χρύσης ἱερεὺς Ἀπόλλωνος … : Plimpton 3